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FORTY YEARS OBSERVATION *of* MUSIC *and the* DRAMA

BY

ROBERT GRAU

Profusely Illustrated from
Photographs and Prints

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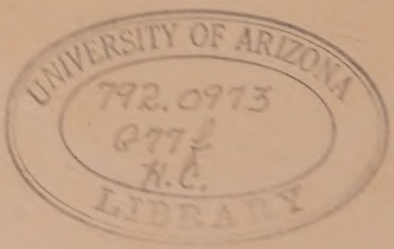

FLORENCE CLINTON (Mrs. Theodore) SUTRO.
As St. Cecilia (1902).
Copyright (1908), *by Theodore Sutro.*

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To Mable (Wife) Eva and
Jeanette (Daughters) and
Louise (Niece) this volume
is dedicated by the author

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SAM S. SHUBERT.
Founder of the Shubert enterprises—deceased.

Prefatory Note

Neither from a literary nor a critical standpoint does the author of this volume seek the plaudits of his readers.

The title of the work itself best defines its comprehensive and definite scope and purpose.

It was thought that the author, being the last of the Graus (descendent from Emanuel Grau), a perpetuation of his recollections might not be wholly in vain.

In the confines of a single volume it has been possible to include but a small part of the mass of data available, and the same statement applies to portraits. The author is anxious that such apparent incongruities as the absence of portraits of numerous distinguished subjects be explained by the limitations of space he had to contend with, and the amount of space devoted to any subject has been regulated generally by the amount of interesting data recalled.

Many world-famous stars and managers are thus omitted, either because the author could recall nothing in their careers not generally known, or,

as in the case of celebrities such as Henry Irving, Ellen Terry, Richard Mansfield and others, where careers have been made the theme of individual volumes by famous writers with whom this author could not hope to compete.

The reader's attention is called to the footnotes, which add, at the last moment, changes and additional data due to developments occurring while the volume was in the course of preparation.

It remains but to add that the author has in his possession portraits and MS. sufficient for additional volumes of the greatest interest, which will promptly appear in book form if the present work meets with the recognition which he humbly anticipates.

ROBERT GRAU

Mt. Vernon, N. Y.
Easter, 1909.

Forty Years Observation of Music and the Drama

CLARA CLEMENS.
Contralto (daughter of "Mark Twain").

Forty Years Observation of Music and the Drama

CHAPTER I

I take it for granted that the person who does me the honor to read these pages will concede that I have acquired, by force of experience alone, a little wisdom in respect to the Vaudeville business of America. That business which has engaged my earnest and almost exclusive attention for a period of about sixteen years, has undergone such wonderful ramifications in that period that, frankly speaking, I can scarcely look back upon it now without the vague feeling of one who has lately passed through a disconnected dream.

In my mind's eye, I see, two and three decades ago, the conventional oldtime "variety show." I look back in pleasant fancy to some of the cleverest bills of song and dance that have ever been put together. I hear again the voices of those olden favorites Delehanty, Hengler, Mackin, Wilson, and their fellows of that time; and I am glad that I have been privileged to linger until I have passed the open door of the "Modern Vaudeville" Theatre of to-day.

Whence comes this "Modern Vaudeville"? By what magical process of modernizing, or refining, if you will, has it grown to be such a wonderfully important factor in the scheme of American theatricals?

Let me go beyond these questions, and ask another, perhaps more directly to the point:

"Who made 'Modern Vaudeville?'"

In the early spring of 1894, it was my good fortune to spend an afternoon with the late Tony Pastor in his cosy and never-to-be-forgotten little bird-cage of a theatre in 14th Street. Together, we "watched the show," and, as the acts came and went in regular order, I could not fail to notice a peculiar difference from the old variety house; something was lacking. There were the familiar faces on the stage, to be sure: Filson and Errol, Edwards and Kernell, Maggie Cline, Leroy and Clayton, John Kernell, Barry and Bannon, Major Burke and others of that dear old Grand Army of the Regulars that had so long and so faithfully entertained the public. But the show "hung fire;" the house was not crowded, nor was it little more than apathetic.

"What's the matter with it all?" I asked of the Dean of the old-time "variety show."

And his carefully measured answer—I have never forgotten it, and I never will—enlightened me.

"Bob, the old-time variety show is dead. It is 'Refined Vaudeville' now! A chap up the street, in the Union Square Theatre is putting us to sleep. It's Fynes, of the Clipper. He's running that house for Keith, the Boston 'continuous man,' and he's going to raise Cain with the variety business in America unless something stops him. Mark my words!"

The years have passed since that prediction was made; though I little thought how much import it might, later, bear to me personally, I soon came to realize that Tony Pastor spoke with the absolute force of prophecy.

It is not my purpose in this volume to precipitate personal discussions, nor shall I enter into an elaborate statistical history of what I shall call the New Era of

Vaudeville. I intend to set down plainly and honestly only that which fell under my own observation; in so doing I feel that my pen would belie me if I did not award credit where credit is due.

I have no axe to grind; I bear no brief for any stage client, or for any managerial friend, patron or acquaintance. The many years that I have spent in the vaudeville service have been rewarded, as, I presume, my labors deserved. I am still free in speech, and, do not hesitate to state that, in my judgment, the man who made the Vaudeville of to-day is J. Austin Fynes.

I met Fynes in 1884—a quarter of a century ago! There was no silver round his temples then, and there was none beneath my hat, either. But tempus fugit; what difference does a gray hair, or two, make in a vaudeville lifetime?

Fynes was then the dramatic editor of The New York Clipper. It was, and is, a solid, conservative organ of the general theatrical profession, with a leaning toward the variety and circus branches. That was in 1884, as I have said, and Fynes had come to The Clipper, from the night editor's desk of The Boston Herald. In 1886 he had advanced to the position of managing editor of The Clipper, and to the duties attached to that responsible post he added, in 1887, the further duties of dramatic editor of The Evening Sun. He was the first of The Evening Sun's dramatic critics, by the way. In twenty-two years that brisk newspaper has had only three dramatic critics—Fynes, Charles Dillingham and the present incumbent, the effervescent and popular Acton Davies.

I mention these details to emphasize my conclusion that when Fynes fell into Vaudeville, through the grace of—B. F. Keith—he was amply qualified, by literary training at least, to do just what dear old Tony Pastor remarked: "Raise Cain with the business."

In the spring of 1893, I read in The Evening Sun that B. F. Keith had acquired the lease of the Union Square Theatre, then under the management of Greenwall & Pearson, and running as a combination house. The bonus was something like $26,000, and the lease had four or five years to run, with the privilege of renewal. A fortnight later, I read in The Clipper that Mr. Fynes had resigned as editor, and had accepted the position of manager of the Union Square. The house was closed that summer, and during that period it fell to my lot to almost daily observe Edward F. Albee in his favorite occupation—of rebuilding, redecorating, renewing and reviving an old theatre. In the mechanics of the theatre, Albee is unequaled.

When the house was thrown open in September, 1893, it was the prettiest, cosiest, daintiest vaudeville theatre in New York. The boy ushers, in their Turkish costumes; the brilliantly lighted stained-glass exterior; the courteous attaches, in their military uniforms; the sweet-faced matrons, in lace caps and smart aprons; and a dozen other novelties caught the fancy of the public. Beyond a doubt, the house, was a hit.

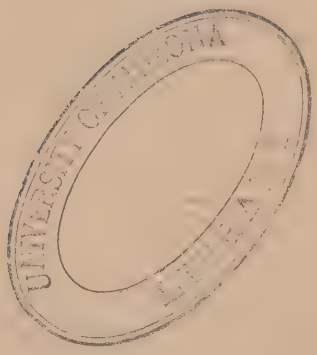
But the show was not! It was, in spite of all the promises, conventional, perhaps worse than conventional. It consisted of an opera "company" of about eight mediocre principals and twelve chorus people. The "orchestra" was a lone pianist, David Fitzgibbons. The opera was presented three times daily, and ran about an hour. Milton Aborn was chief comedian and stage manager. Between times a variety show was presented, and it was a show of the old school, Daly and Devere, Leonard and Moran, Billy Courtright, Gilbert Sarony, Bryant and Richmond, and Mr. and Mrs. Jerry Cohan being "among those present."

During the sixth or seventh week of the new venture

TONY PASTOR.

L. C. BEHMAN.

Two greatly missed vaudeville magnates.



the writer met Fynes. To my prediction that the new scheme would not succeed in that provincial form, he answered quickly: "You're quite right. But there'll be a change soon. The opera is not right for New York. It gets by in Boston and Philadelphia. It's outclassed here, where we have a Casino to show us the real thing. As soon as I am rid of it, there will be something doing."

The "something" developed quickly. The opera company was hustled back to Philadelphia, and early in 1894, with the inauguration of an all-vaudeville bill at the Union Square, the history of American Vaudeville began to re-write itself, J. Austin Fynes guiding the pen.

It is certain that Fynes must have been given carte blanche by Keith in the policy of the Union Square, after the opera troupe left. To my personal knowledge Fynes seldom, if ever, asked advice from "headquarters." It was, perhaps, due to that fact that there soon came into vaudeville the great element that uplifted it, dignified it, and strengthened it—the advent of the Legitimate Act.

It is impossible now to overestimate the importance of that move made by Fynes with an assurance and coolness that baffled many an old-time "variety" manager. My own part in the revolution, for it may well be called such, was active enough to justify me in making careful records of the happenings of that day.

The new era began quietly enough, to be sure. Mrs. Alice Shaw was then at the height of her fame as a fashionable lyceum entertainer. She was quickly engaged by Fynes, and she was an instant success. Then followed, in quick succession, a series of engagements that completely metamorphosed the old variety show.

"What's Fynes trying to do over there, Grau?" said the late Lew Behman to me one day. "Is he running a legitimate theatre, or a variety show?"

I repeated the question to Fynes, and he laughed. "He's

a fine old-time variety manager, is Lew Behman," he said, "but he mustn't go to sleep. There's 'something doing.' "

Always "something doing," you will perceive! And so they came along into Fynes' ready and willing hands—one by one, steadily, week after week, with no let up, stars like Maurice Barrymore, Clara Morris, Robert Hilliard, Charles Dickson, Sidney Drew, Camilla Urso, Remenyi (the great violinist), Lillian Burkhart, Charles A. Stevenson, Anna Boyd, Ida Mulle, David Warfield, Louis Mann, Edwin Stevens, Henry E. Dixey, Vernona Jarbeau, Grace Huntington, Emily Lytton, Patrice, Tim Murphy, Grace Filkins, Frederick Bryton, Agnes Proctor, Eben Plympton, Robert Downing, Aubrey Boucicault, Arnold Daly, Edward Abeles, Maude Banks, Digby Bell, Valerie Bergere, Laura Biggar, Sig. Tagliapietra, Wm. T. Carleton, Edwin Royle, Selina Fetter, Reub Fax, Amelia Glover, Maude Granger, Rose Eytinge, John Mason, Marion Manola, Amy Lee, Pilar-Morin, Madge Lessing, Milton Nobles, Lucille Saunders, Isabelle Urquhart, Clara Thropp, Walter Gale, Odette Tyler, Annie Ward Tiffany, and—but why prolong the list, with space so limited?

All these people, and more, too, made their debut in vaudeville under the persuasion of J. Austin Fynes, aided and abetted by innumerable agents. The modern vaudeville agent, indeed, was practically created by Fynes in his quest for new material. He played no favorites among agents. He was a free lance, who believed in keeping competition alive; and he proved, what is more, that salaries need not increase to the extent that has since become notorious. Fynes figured closely, and, once he had contracted, he held firmly to the original salary. As proof of this I can declare that in the entire list of celebrities given above, the highest salary was that paid to the

late Maurice Barrymore, who received $650 a week for himself and his "company" of two people in "A Man of the World." Dixey was paid $600, Hilliard $600, Clara Morris $600, Aubrey Boucicault, Sidney Drew, Charles Dickson, $350 each; David Warfield, $100, and Louis Mann for $75!

With a foresight that was little short of remarkable, experimenting carefully, each time going a degree higher in the artistic scale, Mr. Fynes brought the Union Square Theatre to its own, and made it the model vaudeville theatre of America in that day. Its programmes were copied in every large city of the Union; a booking at Keith's was the open-sesame everywhere, and lucky was the agent who "landed" a headliner there, for the rest was "easy."

More than this, the press of the country which had hitherto absolutely ignored the variety theatres, began to take notice of the advent of these famous players in vaudeville. Fynes did his own press work, of course, and he did it well. It was impossible to slight debuts such as the above. Famous playwrights were represented in those splendid programmes, you must remember.

Dropping into the cosy little business office of the Union Square one evening, I heard the familiar voice of Augustus Thomas reading a one-act sketch to Fynes. Anybody who has ever been under the eloquent spell of Mr. Thomas' mellifluous voice will agree that it is hard to resist him. Mr. Fynes could not, anyway. When Thomas departed, he had actually booked the sketch, without any people! Fortunately, the agent was at hand, and the actors were soon secured. Bronson Howard's charming playlet, "Old Love Letters," a classic in its way, was first done in vaudeville in this theatre; and it is no small compliment to Mr. Fynes to record that he was able to so judiciously condense it from its original running time of

one hour to thirty-five minutes, and that the distinguished author himself never noticed the cuts, although he was a great stickler against any "editing" of his pieces.

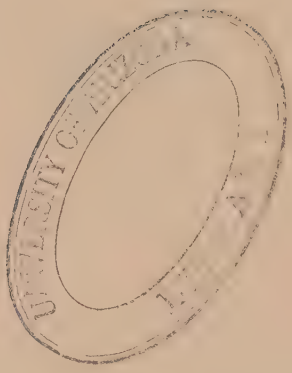
Terrace Garden on East 58th Street near 3d Avenue was, forty years ago, one of the great show places of the city. Here was given the Peace Jubilee conducted by Julien who, before the era of Patrick S. Gilmore, took New York by storm with his military band. Terrace Garden had its Grand Opera, principally in German, and the Sunday night appearances of famous guest singers and players could always be counted upon to fill the vast auditorium to the very doors.

It has been observed that there are more theatre and opera goers in the 19th ward than any other district in the city containing twice the population, and Mr. F. F. Proctor, with the shrewdness which has characterized his entire active career, purchased, fifteen years ago, the site occupied by a large brewery directly opposite Terrace Garden and built there what was first known as Proctor's Pleasure Palace, the most comprehensive and wholly original place of amusement that up to that time New York had seen. Besides the auditorium proper on the ground floor, the basement contained a well appointed music hall with chairs, tables and a dainty stage and here, during intermissions and after the regular performance, would be heard Cafe Chantant warblers, Tyroleans and instrumental soloists while the auditors would partake of refreshments, and even a table d'hote dinner was served. On the roof was one of the first of the Garden Theatres which, at that time, had not yet reached the Long Acre Square district. Directly adjoining the main theatre, Mr. Proctor had constructed a large and commodious Palm Garden, which is to-day used for balls and private entertainments.

On the dedication night of this great enterprise, the

F. F. PROCTOR, Sr.
Who rose from acrobat to Vaudeville King.

P. F. SHEA.
Who "nearly" controlled the entire Vaudeville Field in 1903.



prices for seats were at the highest rate charged in local theatres, and every seat and box was sold far in advance; one of the most representative gatherings that the Metropolis was capable of turning out, gave welcome to the Proctor efforts; and what a performance! Such a programme, it would not be possible to duplicate even in these days of advanced vaudeville and Percy Williams era of management. The headliner and the sensation of the night was George Lockhardt's English troupe of comedy elephants who were retained for months afterwards.

Then came Weber and Fields, at that period on the top wave of popularity. Sam Bernard was second on the bill which included James F. Hoey, Lottie Gilson, Rice and Cohen, Lew Dockstader, William T. Carleton, the operatic baritone who made his debut that night in vaudeville, and Billee Barlow, the English Music Hall favorite; it is not possible to recall all of the big salaried stars who graced that programme. The ultimate result of the enterprise was not for the constructive side of Mr. Proctor's bank account; the policy of the house was often changed until it became one of the chain of Keith and Proctor circuit of vaudeville theatres.

It is customary to speak of the variety theatre of long ago as something wholly unworthy, and the statement is often made that to Mr. Benjamin F. Keith is due the credit of having made possible the attendance of ladies at this class of entertainment. This is hardly the truth nor does it do justice to the managers of variety theatres of the 70's or even of the 60's. Of course up to the advent of Mr. Keith and the continuous performance era, there were not over a half dozen first class variety theatres in this country, but these were conducted in a manner which will compare quite favorably with those of the present day. As for the attendance of the gentler sex, long before

Tony Pastor catered to them, they were to be seen at the old Union Square Theatre, Leonard Grover's Theatre (in Tammany Hall), at Bob Butler's Globe Theatre, on lower Broadway and last but not least at Harrigan and Hart's Theatre Comique.

The advent of Mr. Keith and, afterwards, of Mr. Proctor certainly did revolutionize the variety stage; this was due, to a very great extent, to the invasion of the legitimate players and singers, rather than to any great change in the entertainment itself.

It was Mr. Proctor who first tempted a great celebrity into what is now called "Vaudeville." He it was who astonished the New York public by announcing that every morning at eleven o'clock, Signor Italo Campanini, the great Italian grand opera tenor would sing at the 23d Street house. Campanini, however, did not sing more than once daily, but the incentive was established for other notable stars and soon Mr. Keith, who was advised by Mr. J. Austin Fynes, began to throw out bait in the shape of increased compensation to those stars of the legitimate stage, who were willing to risk the loss of caste in their own field in order to procure imposing salaries in the newer line.

For several years $1,000 was the highest price which any artist was able to command outside such halls as Koster and Bial's and the Olympia where celebrities like Yvette Guilbert, Chevalier and Loie Fuller received as high as $1,750 a week. The competition became fierce, the theatres multiplied and soon there entered upon the scene such intrepid personages as Percy Williams who pays first and counts afterward; then the limit was raised until to-day $3,000 a week is by no means uncommon. This figure was paid to Lillian Russell, Mrs. Langtry and Harry Lauder. May Irwin had $2,500, Vesta Victoria the same, and Alice Lloyd who came out

here at a very small salary scored such a furore that ere her first season ended she reached the $1,500 a week class.

Up to this time no one has been paid in excess of $3,000 a week but Edouard de Reszke has been offered $3,500 a week to sing one song, once daily at Mr. Williams' theatres. Sousa's band, for a turn of fifteen minutes, was offered $5,000 a week. Both of the above offers have been declined, but no week goes by that the newspapers do not surprise their readers by declaring that some new and unexpected attraction has been captured by one of the various magnates of vaudeville.

In the year 1900 the great growth of this class of theatricals led to the amalgamation of variety houses; the syndicate that effected this movement was desirous of achieving some of the discipline that was an accomplished fact in the legitimate theatres controlled by Klaw and Erlanger. It is to be regretted that the aim, at this time, was to obtain for the managers themselves the five per cent commission that had heretofore gone to the agents. The booking agents had been earning vast incomes, some as high as $25,000 a year, and the power of these agents to control the exclusive services of so many attractions was not relished by Edward F. Albee, Mr. Keith's general manager, a man of tremendous business ability and great strength of mental decision. At the meeting of the managers, in Boston, it was disclosed that in The Western Vaudeville Theatres a plan by which the managers combined to book their own acts in their own agency had worked out well and the same plan was adopted as a basis for the amalgamation of all the vaudeville managers of the country. The announcement of this move, when made in the press, was received with consternation by the thousands of vaudeville stars and the coterie of agents. At the very outset much fear was ex-

pressed that this procedure was merely an effort to reduce the actor to submission on the salary question, and to do away with the agent altogether. At any rate, when The Association of Vaudeville Managers established offices in the St. James Building it did not seem that the results desired were to be easily obtained. Offers of reduced salaries began to reach the more prominent artists and were explained by the managerial side as being only natural, in view of the lengthy and consecutive tours that would be given by reason of the amalgamation.

It was soon discovered that the agent was a necessity to the managers and to this day, it has not been possible to obliterate him. One of them, William Morris, a self-made man, who had worked his way up from an office boy, had always remained aloof from this managerial combine, and, by reason of his extraordinary energy, popularity and integrity, has been able at all times to prove himself a menace to the consummation of the Association's pet policy. It was Morris who brought Klaw and Erlanger into vaudeville and through Morris they were able to demonstrate so strong an opposition that they were paid an enormous bonus and all their contracts assured, which caused over two million dollars to change hands. Altogether Klaw and Erlanger and their associates received a bonus of $250,000. The fact that they were relieved of $1,750,000 of obligation will give some idea, not only of the burden which the Association had to assume, but also of the gigantic plunge which Klaw and Erlanger entered into and how far they went in the game before they caused their opponents to cry "Enough." It may be said, however, that the final result in this, the greatest vaudeville war in history, was hastened by the ingenious manner in which the vaudeville season at the Chicago Auditorium was manipulated

by Klaw and Erlanger, and the application of the "steam roller" by their able lieutenant, George W. Lederer.

It has been stated before that the deduction of five per cent, by the managers, was bitterly resented by the actors, and this led to the formation of a secret society of vaudeville artists which was called "The White Rats of America," after the famed "Water Rats" of London. The founder was George Fuller Golden, a self-sacrificing, big-souled man, who was greatly beloved by his confreres. Starting with eight of the best known comedians of the vaudeville stage the society grew, until it had over one thousand members; although its purpose was said to be for social improvement, it is not to be disguised that "Protection" was its real motive.

One morning, at the office of the Managers' Association, a delegation from "The White Rats" called to have a conference with the Managers which, to be brief, was not as peaceable nor as satisfactory as had been hoped for. The next day to the utter amazement of the public, the Managers and even of the Artists, every vaudeville theatre in Manhattan, and nearly every theatre devoted to vaudeville in the whole country was in Chaos. Every "Rat," at the sound of a simultaneous signal, "walked out." The effect on the Managers was nothing short of a Tragedy, and in order to keep the theatres open at all, those managers who were not compelled to close, were put to the most severe tests. It would take a volume to describe the many scenes and disturbances of these troublous days. For three days and nights the writer did not see a bed, and for hours and hours, in a telephone booth, without a second of rest, an effort was made to keep the Managers supplied with some kind of attractions to replace those "called out." This state of affairs prevailed for many days, but that the Managers triumphed

in the end, is due greatly, to the loyalty of a few men who had great influence, at that period. Would that it could be said that this loyalty was appreciated.

An illustration of what Vaudeville is to-day can be had when it is stated that at Mr. Williams' three best theatres, receipts of $15,000 a week are not uncommon; even in ordinary cities like Detroit, the one Vaudeville Theatre earns a profit in excess of $150,000 a year. In Buffalo, M. Shea who thirty years ago had a small music hall where the artists mingled with the audience, to-day has two of the handsomest theatres in this country, and his earnings are reported to be more than $200,000 yearly.

In New Haven, Conn., fifteen years ago, an Italian sculptor, named Sylvester Poli, started a small Eden Musee with four or five wax figures; from time to time he added an act of vaudeville, forcing the actors to play six to ten times a day. This man Poli, to-day, has ten theatres of palatial size and beauty; he owns every one of them and his fortune is estimated to be far in excess of one million dollars. In San Francisco, where there has been an Orpheum Theatre for thirty years, one of its original projectors, Morris Myerfeld, has evolved a circuit of eighteen theatres, all owned by himself and one or two associates, an enterprise to-day controlled by Martin Beck and which represents a cash value of ten million dollars. The trend of vaudeville is still upward, and certainly no reaction is indicated.

In Springfield, Mass., if you chance to enter the Gilmore Theatre, you might pass Patrick F. Shea a dozen times without being in any way attracted, for his bearing is modest in the extreme. This self-made manager of several theatres and parks in New England, at one time held in his hand the "key" to the vaudeville situation, and, by sheer industry and brainy manipulation, succeeded in

making such prominent vaudeville magnates as Edward F. Albee, and B. F. Keith sit up and take notice.

This unassuming man, Shea of Springfield, held the cards and played them for a time so well, that for a period in 1904 it looked as though the entire organization of vaudeville managers would be disorganized, but Shea, suddenly, left the St. James Building and has never returned. It has never become publicly known just what he received in the final disposition of this incipient vaudeville war, but it is not thought that he succumbed without abundant compensation.

A unique personality in the theatrical world from the year 1880 until the time of his death a few years ago was Charles L. Davis, more generally known as "Alvin Joslin." His principal title to fame came from the fact that because of his remarkable business ability and suberb showmanship he was able to make a large fortune with perhaps the poorest vehicle in the way of a play that was ever inflicted on an audience. Davis advertised in the most extraordinary fashion; he would stand on street corners and attract vast crowds, holding forth as to the merits of his play and its performnace. At such times he would be literally covered with diamonds. His ostentation in this respect being wholly inconceivable to one not accustomed to gaze upon the spectacle.

In 1894 or '95, Davis purchased ground in Pittsburg, Pa., and erected there the handsomest theatre which that city up to that time had possessed. He named it "The Alvin." The theatre is still standing, and is now conducted under a "Pooling deal" effected between B. F. Keith and Harry Davis during one of the games of chess perpetrated by the former and won by neither. Harry Davis' battle to maintain his rights and extensive holdings in the city of Pittsburg is a tale worth unfolding

but there is not space here to state more than that after a struggle, persistent and herculean, and a patience rarely equalled he (Davis) was restored to his normal state and he now is more impregnably intrenched than before the effort to oust him.

There has at various periods been considerable discussion as to who it was, that first produced a one act play in the vaudeville theatres. Elsewhere in these records the credit is given to Charles Dickson, who produced his own playlet, "The Salt Cellar" at Mr. Keith's Union Square Theatre in the first season of its regime as a "continuous" house. This statement should be qualified; that while Dickson was the first prominent actor to foresake the legitimate stage for vaudeville, and surely he was the one to create the incentive for the stampede of players which afterwards followed, nevertheless, the first presentation of a one act playlet took place long before the reign of the Keith era.

Farces and afterpieces were always a factor in the oldest days of "Variety," but it was Francesca Redding and Hugh Stanton who first conceived and executed the idea of presenting a playlet in the form which afterward became so popular. They were seen in every variety theatre in this country in "A Happy Pair," which vehicle served them for many years.

Both have remained potent attractions, too, Miss Redding being featured with her own company at this time in William Morris' circuit of theatres while Stanton has provided a perfect plethora of good material in the matter of one act plays. Stanton died October 18, 1907.

It should be stated that Francesca Redding's debut took place in Johann Strauss' Comic Opera "The Queen's Lace Handkerchief," in which she appeared as the King, disclosing the fact that she possessed an excellent contralto voice.

ANNETTE KELLERMAN.

LUCY WESTON.

EDNA LUBY.

AUGUSTA GLOSE.

MLLE. DAZIE.

BESSIE BONEHILL.
(*Deceased.*)

A sextette of Vaudeville favorites.

UNIVERSITY OF ARIZONA

The firm of Hyde and Behman has been regarded as one of the wealthiest concerns in this country operating in theatrical property.

Richard Hyde was born May 22d, 1847, and is active to-day, at the age of 62. Louis C. Behman was born June 4th, 1855, and died in Brooklyn, February, 27th, 1902.

Their first venture was the opening of Volks Garden on the site of the present "Hyde & Behman's" on Saturday night, May 19, 1877. Two years later the name was changed to Hyde and Behman's and here all the famous headliners of old time vaudeville appeared.

The house was destroyed by fire June 9th, 1891, but was immediately rebuilt and re-opened in November of the same year and continued as a vaudeville house until the fall of 1906, when its name was changed to "Olympic" and is now maintained as a burlesque house.

The Hyde & Behman Amusement Company was incorporated May 19, 1899. The holdings of this company, (some of which have since passed out of existence) are and have been as follows:

Hyde & Behman's (now "Olympic"), Brooklyn.

Standard Theatre (site now occupied by Abraham & Straus), Brooklyn.

Grand Opera House, Brooklyn.

Park Theatre (Destroyed by fire), Brooklyn.

Amphion (Now Blaney's), Brooklyn.

Empire (Portion of this building cut off by approach of Williamsburg Bridge. Now used as a garage), Brooklyn.

Park Theatre (Herald Square Theatre, destroyed by fire in December, 1908), New York City.*

Star Theatre, Brooklyn.

Gayety, Brooklyn.

*The Herald Square Theatre reopened March 1, 1909.

Folly Theatre, Brooklyn.
Bijou Theatre, Brooklyn.
Newark Theatre, Newark, N. J.
Gayety Theatre, Pittsburg, Pa.
Star & Garter Theatre, Chicago, Ill.

A chain of vaudeville theatres in the far West, that is gradually becoming more important and continually growing in size as well as in the magnitude of its bills, is the circuit operated under the name of Sullivan and Considine. The Sullivan in question being "Big Tim" while John Considine is from Seattle, Wash.

Beginning in the year 1890, in a small way, by starting up a few halls in cities like Seattle, Butte, Helena, etc., the enterprise has broadened until, to-day, no less than thirty well-appointed theatres, the majority owned by the firm, are conducted in a manner worthy of such recognition as can here be given.

It is not the intention of the writer to pose as a prophet but it would by no means be surprising if this chain of theatres would some day, not so far off at that, prove the bone of contention in a mighty vaudeville combat.

It should be stated, in passing, that much of the success which has come to the firm of Sullivan and Considine is due to the untiring energy and the excellent generalship with which Chris. Brown, their New York representative, has conducted the booking department of their enterprises. Mr. Brown was first located in Chicago, a point which has always been regarded as the most necessary locale to install a good general. For many years Martin Beck directed the affairs of the great Orpheum Circuit from the Windy City.

Like many other of our most successful managers, the entry into theatricals of Sidney Wilmer and Walter Vincent was made through the stage door. Both were actors in their younger days.

Sidney Wilmer is a native of Florida. His father was an Evangelist and his mother a member of the famous Southern family of Wilmers. His first work upon leaving school was newspaper reporting in New York. Next we find him playing small parts in a travelling repertoire company. Then came an engagement with Nat Goodwin in the latter's original production of the "Gilded Fool."

Walter Vincent, born at Lake Geneva, Wis., nursed in New England, and schooled in Wheaton College, Ia., also started as a newspaper man—the scene of his early reportorial experiences being Denver, Colo. After several seasons spent in the support of various stars, playing character parts, young Vincent met Wilmer in Kate Claxton's company. The two soon joined hands in the writing of plays and sketches, and the season following the meeting they entered vaudeville playing their own one-act skits. They were the first to present a recognized dramatic actress in the vaudeville houses, and Isabella Urquhart was their star.

Several seasons were spent in vaudeville by the pair, then, in the fall of 1898, they entered the managerial ranks by opening a pretty little play-house in Utica, N. Y. It was their first "Orpheum," and within a year had become well established. From that time on the growth of the firm has been steady and substantial.

In Lancaster, Pa., there is a manager presiding over a beautiful vaudeville theatre. It is one of a chain of some twenty others which he books, and is a monument to his industry. Edward Mozart is the man to whom I refer. He was, thirty years ago, a magician or necromancer, and he had the customary career of one pursuing such a vocation in the distant past. His right to a place in these pages, however, comes from what he has been enabled to accomplish in the evening of his life. Six

years ago this man came to Lancaster and opened a small vaudeville theatre, and, by reason of a well defined policy and a stability of purpose, his business grew until he was able not only to build a beautiful playhouse in that city, but he has, to-day, a circuit as large as that of any of the important interests. If the cities are not as important as those in which Mr. Keith's theatres are located, these cities, nevertheless, grow, and the programmes presented by Mr. Mozart now, are as good as those Mr. Keith presented but a few years ago. Hence the recording of Mr. Mozart's achievement will not seem so inopportune. Like a very few others, it is worth noting that nearly all of Mr. Mozart's large fortune came to him after he had passed the half-century mark in life, and that is something worth the telling as often as possible; it should surely be an incentive to others not to lose their courage, for in no other business is a man given such chances, and such aid to recuperate as is granted to him who struggles in the amusement world.

When the Shubert boys came down to the Metropolis from Syracuse to inaugurate their campaign, they were accompanied by a young and, at that time, wholly unknown individual, Mark A. Luescher by name, and it is no reflection upon the principals of this remarkable firm, to credit Luescher with much of their early success; what he accomplished as their press representative and business manager came under the writer's observation and could not fail to have been noticed by others. Luescher, though still a young man, has passed through a wide range of experience and vicissitudes.

After leaving the Shuberts, he held most important posts with Klaw and Erlanger, and F. F. Proctor, and, for a period, managed, in conjunction with Louis Werba, the New York Roof Garden; it was during this tenancy that this heretofore precarious enterprise was first made

JOHN C. RICE.

SALLIE COHEN.

HERBERT AND JOSEPH CAWTHORN.

As the Cawthorn children in Haverly's Minstrels.

1872.

financially profitable, due greatly to Luescher's ingenious methods in the exploiting of a talented dansuese, previously known as "La Belle Dazie" whom he advertised as "La Domino Rouge."

For several years under this title, this handsome terpsichorean artiste held sway and commanded a huge salary. It is, however, pleasant to state that when "La Domino Rouge" became Mrs. Mark Luescher, she discarded the title which brought great monetary returns, and, assuming the modest appellation of Mlle. Dazie, was engaged by Oscar Hammerstein as la prima ballerina of the Manhattan Opera House where the most artistic and elaborate choregraphic presentations that have been witnessed in an American opera house were seen.

Joseph Cawthorn, who is now appearing in "Little Nemo" on tour, was actually born on the stage. The Cawthorn children, Joe and Herbert, in 1872, were appearing in a sketch of Teutonic character, under J. H. Haverly's direction, and already Joseph's concertina was in evidence. Forty years of stage life has left no indication that his talent with this instrument will ever be omitted altogether in the vehicles used to display his unique personality. Herbert Cawthorn is several years older than Joseph, but has been on the stage about the same length of time. More than twenty years ago Herbert, with his wife, Susie Forrester, began to "play dates" in a sketch so excruciatingly funny that they have seldom been called upon to change their material.

It is hardly just to accuse some of these vaudeville favorites of indolence just because they have not been permitted to permanently withdraw their successes. The Russell Brothers have made herculean efforts to get away from their "Servant Girl" sketch, but if they succeed it will have taken nearly forty years to do it.

A travesty duo, Shean and Warren, in 1900, presented

a side-splitting absurdity entitled "Quo Vadis Upside Down"; each year since Al Shean has either offered or tried to offer a new travesty from his pen, but neither managers nor public would have it so.

Barney Fagan and Henrietta Byron rarely change their method of presenting themselves, but surely no one will accuse Barney Fagan of not being prolific in providing stage novelties.

Mr. and Mrs. Mark Murphy, whether it be in "The Coal Strike," or "Mickey's Finish," or what not, are always the same, and the demand for their services never decreases.

These artists who endure are the permanent reliance of the vaudeville manager; they are the standard leaders whom all others must be content to follow.

The list of others is too lengthy to be here recorded, but a few more may be named, such as Julian Eytinge, Seymour and Dupree, Eckert and Berg, George W. Monroe, Lewis and Ryan, Flo Irwin, Wilfred Clarke, Clayton White and Marie Stuart, John T. Kelly, James J. Morton, Ryan and Richfield, Fields and Ward, Pat Rooney and Marion Bent, the Elinore Sisters, Melville and Stetson. Filson and Errol, the Empire City Four, John C. Rice and Sallie Cohen, Maggie Cline, York and Adams, Valerie Bergere and company, R. G. Knowles, Charles E. Evans and company, James Thornton, Clarice Vance, Edna Luby, the Four Mortons, Fred Niblo, Josephine Cohan, Lucy Weston, Annette Kellermann, Augusta Glose, Amelia Summerville, Katie Barry, World and Kington, Mr. and Mrs. Perkins D. Fisher, Effie Smedley and company, The Empire City Quartette, Willard Newell and company, Staley and Birbeck, and many others.

There can be no question about their position in the field, be it "variety" or "vaudeville," and the managers,

were they asked, would not hesitate to state that without these even modern vaudeville would be far from inspiring. The great celebrities from the legitimate stage could more easily be spared than these time-tried funmakers, who go on where they will, preceding or following any class of entertainment, and always with the same result. I am not sure but that even the Vesta Victorias and Eva Tanguays could more easily be spared than they. These names represent the "make-good" class, and they not only make good for themselves but also for others.

Smith and Campbell entered the profession together, as a team, December 24, 1886, doing a black-faced, knockabout song and dance act.

For several years they played this style of act throughout the West, where they met with considerable success but received small salaries. Coming to New York they were accorded a "trial" appearance at the old London Theatre on the Bowery, and were immediately engaged for the following season with a road company, with which they remained two seasons. During some following years they were with Josh Hart's Boston Novelty Co., Harry Williams' Co., Boston Howard Athenaeum Star Specialty Co., also Joe Hart's Co., under Weber and Fields' management.

They were the first to introduce the "Rapid-Fire Sidewalk Conversation," without make-up of any description; and in the past years their style, methods and material have suffered more from pirating than almost any act in existence. They have now discarded the latter line, and are bringing before the public an incident taken from their own private lives, and which has proven successful beyond expectations.

In 1890, Smith and Campbell visited London, and were engaged for the entire summer, on the strength of their first performance. They separated some years ago, think-

ing it to their individual advantage; Mr. Campbell touring the country, playing star parts in Hoyt's "Trip to Chinatown" and "The Stranger in New York," Mr. Smith, in the meantime exploiting the "Funny Mr. Dooley" Company.

Since their reunion they have been more successful than ever, and, we trust, will continue so.

Snyder and Buckley are at the present time the oldest musical act of two original partners.

They joined hands in July, 1891, and after playing around some of the small houses, they joined Barlow Brothers Minstrels in July, 1892, and played forty-five weeks of one-night stands at $30 for the two and "cakes."

The season of 1897-8 was played with the Fay Foster Company, and at the disbanding of the company the rest of the year was played in vaudeville.

Season of 1898-9 was with Gilmore and Leonard's Hogan's Alley Company, and 1899-1900 they made a trip to England on the Moss, Stoll and Livermoor tour.

Season 1900-1-2 they were with Weber and Rush's Parisian Widows Company, and this season marks their seventh year in polite vaudeville, having played every house of prominence.

They are the proud possessors of a date book in which they have every date they ever played in nineteen years, which is a curiosity in itself.

Charles E. Evans has been a stage worker just forty years. He was born in 1856 (September 6) and made his debut in 1869. In 1872 he and James Niles formed a partnership that lasted ten years and in 1882 Niles and Evans combined with Bryant and Hoey, a quartet well worth quoting too. Niles died very soon after the four became famous, but Evans, Bryant and Hoey continued till 1884 when Bryant retired, and Evans and Hoey pro-

duced "A Parlor Match," September 5, 1884 at Asbury Park, N. J. and played it for ten consecutive years.

Evans aspired to the managerial end and became a power in New York theatricals. In September, 1894, he opened the Herald Square Theatre, having practically rebuilt the old Park Theatre. In 1900 he leased the Herald Square to the Shuberts and thought to retire, but a year later, in conjunction with the Shuberts, the Princess Theatre, frequently referred to as "The Morgue," was leased, rebuilt and opened in 1901. The last few years Evans has scored heavily in a sketch by George Arliss entitled, "It's Up to You, William" in the vaudeville theatres. Altogether Evans has had an interesting and decidedly successful career.

Will M. Cressy comes in for mention here because of his remarkable achievements in vaudeville. He was born at Bradford, N. H. in 1863 (October 29). He was only twenty-seven years old when he made his debut on the stage, September 19, 1899. Miss Blanche Dayne, who afterwards became Mrs. Cressy, was a member of the same company (Frost and Fanshawe). After ten years varying success, in small parts in smaller companies, they, on December 19, 1899, entered vaudeville and without any experience in that line, without prestige, began to make history in that field. Their record is nothing short of phenomenal, having played incessantly for ten years, more than half the time in B. F. Keith's Theatres; they have piled up records enough to fill a book. Besides writing their own vehicles, Mr. Cressy has written more than two-thirds of the plays presented in vaudeville by other artists. The achievements of Cressy and Dayne in vaudeville and of Cressy as a provider of material for vaudeville is absolutely without parallel. There are no players in vaudeville who have been, and who are to-day, in greater demand; the man or woman who can go up

to the booking offices of the associated vaudeville managers with a "Cressy Sketch" is sure of a hearing.

In 1900, and for a brief period of two years a wide swath was cut in vaudeville by a trio of Syrians named Hashim. These were three brothers, Nahib, Albert and Alexander. It was Nahib however who had the brains if their operations really displayed any of this precious quality. It happened that Madame Marie Basta Tavary, a soprano of Grand Opera and a worthy artiste, was then appearing in vaudeville, the period being the time when the writer was inducing some celebrity to enter the vaudeville field every twenty-four hours. Tavary spoke of Nahib Hashim as her wealthy husband from Smyrna and asked if he could not secure an entrance into the vaudeville field, where he would, in short order, become a factor. "He was," she said, "one of the most brilliant men in the world."

The writer is here compelled to come forward in the first person, as the subject of vaudeville is approached. It happened that in 1900, the great power of the modern vaudevilles, Edward F. Albee, whose appellation of one "Simon Legree of vaudeville" will not seem so inappropriate after all took the initiative in declaring that I had reached a position entirely too powerful and must be "disciplined." The methods used to crush my business policy would be of little interest, but it must be stated here, as a matter of record, that the real cause of this man's supposed intention to drive me out of vaudeville was because I had booked Neil Burgess in Mr. Proctor's Theatres when Keith and Proctor were bitter opponents.

Mr. Burgess, Mr. Proctor and J. Austin Fynes are all living and all three know that Mr. Burgess played for Mr. Proctor because he needed the money, because he was idle; the policy of Albee was that this man of family should not only not play for his opponents but also

EMANUEL WARNER.
Popular London agent.

SMITH AND CAMPBELL.

KATIE BARRY.

MABELLE ADAMS.
Favorites of Vaudeville.

FRANCESCA REDDING

should remain idle indefinitely without any promise or outlook that Albee would ever again offer him an opportunity. I was only Mr. Burgess' temporary, fleeting representative, my influence over him and with him was slight. I had met him only a month or so before, yet Albee held me responsible because Neil Burgess was announced at the theatre of a man who is to-day his partner, and he then and there began a system of coercion which began to play havoc on my limited income, and to utterly annihilate the clientele I had worked so hard to create.

However at this period, as I have said, Marie Basta Tavary came on the scene with Nahib Hashim. It is difficult to pen the impressions of this man, but he held in his power, in 1901, the opportunity to become a millionaire. I had determined to create opposition as a matter of protection, to find an outlet for my clients, and here, also it may be said, is an explanation of the many desperate attempts made by me to establish theatres and companies of my own with no other capital than the savings of these few years of prosperity, if dividing with the vaudeville managers this five per cent of the salaries of my clients can be called prosperity.

Before the days of P. B. Chase, I gave Washington its first vaudeville of the present type. In Hartford, New Haven, Springfield, etc., I underwent the period of education from which S. Z. Poli afterward amassed millions. I was glad to welcome Hashim who posed in a grandiose manner, and secured for him the Grand Opera House in Philadelphia which was a vast auditorium. Hashim secured it at an absurdly low rental and opened in October, 1899, with a tremendous all-star aggregation of talent which included among others Camille D'Arville, Corinne and the Great Lafayette. Success was instantaneous. Hashim made the first season nearly $80,000

and then he branched out; Koster and Bial's was leased, the Boston Theatre which was next door to Mr. Keith's Boston playhouse was also secured and in Washington, the Academy of Music was obtained. The Hashims too had the great advantage of operating during the time of the famed "White Rat" strike yet ultimately they failed most ingloriously. The reason—well, let it remain untold.

Their fleeting advent is recorded to illustrate vaudeville conditions at the time. Thousands are alive to-day who will not question my statement that had William Morris been the one to start this campaign, or had the Hashims possessed the William Morris nature, there would be a far different story to tell to-day. However, the said William Morris is at this time putting up a battle royal to conserve a business which he started and developed to greatness. Morris will be proved equal to his situation and for once it will be found "that the survival of the fittest" will not mean Morris' overthrow.

It is always dangerous to prophesy, but here is a man who is not only honest, young and popular, but has ability of an almost remarkable order. He, also, has said that he would never affiliate himself with the men who disloyally forsook him as long as he could maintain an office and one clerk in his own name. It is known that he has often been approached. Albee was once asked if William Morris would be sought out and bought into submission as was Klaw and Erlanger and others, he replied, so it is said, that he (Morris) "hadn't proved anything." It is therefore to be assumed that as soon as Morris does "prove something," the system which Albee knows so well how to operate will be brought into play with a view to ending the Morris reign. Therefore is the prophecy made that not in the next five years will William Morris be in the Keith forces; he will fight on

and will win. To him will come the credit, unsuccessfully sought by so many others, of mastering the tyranny which prevails on the eighth floor of the St. James building.*

His career has been truly extraordinary. It seems but yesteryear when he was an office boy in George Liman's Agency on East 14th Street. To-day he has the nucleus of a great circuit of theatres and is daily adding strength and material to the constructive side of his organization. His management of Harry Lauder, the manner in which he secured the Scot at all, is well known and a slight knowledge of the future possibilities of this growing magnate leads to the probability, if not the actual certainty, that at last, the men who compose the "five per cent" syndicate of Modern Vaudeville have met their match if not their master.

The distinction of having the largest number of theatres under his personal direction belongs to Martin Beck, general manager of the vast Orpheum chain of vaudeville houses, extending from Chicago to 'Frisco and from Seattle to New Orleans. In this circuit there are twenty-seven first class vaudeville houses, and, through his holdings in the Western Vaudeville Managers' Association, for all of whom he is the sole New York representative and absolute dictator, he has the generalship over a total of fifty-two theatres in this country. Mr. Beck attained his prominence through his own individual efforts, unaided by influence, and his own early struggles no doubt account for his well-known forebearance and charity toward struggling genius and ambitious beginners.

Twenty years ago Martin Beck was a German actor, first at the Thalia Theatre in New York and later with the Waldemer Stock Company, in St. Louis. Heeding

*The Vaudeville Syndicate is now located in the Longacre Building.

the advice of Horace Greely, Mr. Beck continued westward and settled in San Francisco where M. Meyerfeld, Jr., now president of the Orpheum Circuit and Realty Company had just acquired an interest in the Orpheum Theatre. Mr. Beck's intention was to establish a German Stock Company on the Pacific Coast and with this idea in mind he approached Mr. Meyerfeld the new manager of the Orpheum. The impression he made upon this recently installed magnate must have been a favorable one, for the interview ended in Mr. Beck's abandoning the German Stock proposition and forming an association with Mr. Meyerfeld.

Mr. Beck pointed out to his partner that in order to provide the best offerings a greater number of weeks must be given the artists and furthermore that the long jump from Chicago must be broken in order to lessen their expense in travel. Under his active supervision, theatres were acquired in rapid succession in Los Angeles, Kansas City, Omaha, Denver and New Orleans. That was in the early days of the Orpheum Circuit. Since that time it has gradually moved eastward from Oakland to Minneapolis and St. Paul.

By acquiring holdings with Kohl and Castle, Mr. Beck became interested in Chicago, Indianapolis, St. Louis, Cincinnati, Louisville and Milwaukee.

Mr. Beck's early histrionic training has been shown in his later achievements; he has displayed a fine discernment in the selection of offerings and his judgment is seldom wrong concerning a new act or an imported novelty.

No manager in vaudeville has introduced so many innovations as he, and none has provided better facilities or so ably encouraged the artists to produce new and better material.

William Henry Walker, better known throughout the

MARTIN BECK.

MORRIS MYERFELD.

Heads of the great Orpheum Circuit (Vaudeville).

theatrical world as Harry Williams, was a typical manager of the old school, and thoroughly representative of that class of men who controlled the variety theatres in this country four decades ago. He was born in Baltimore, December 1, 1841, and died in his home in Allegheny, Pa., September 30, 1904. He began his life behind the scenes with Edwin Booth and the great Forrest. He was, with the possible exception of Tony Pastor, the oldest variety manager in the United States. His career proper began in the stock company at the Opera House in Norfolk, Va., in 1859. He reached Pittsburg in 1866, and in that year became the stage manager of the Academy of Music, a theatre he afterward secured for himself and which he managed to the day of his death. This house is to-day maintained by his son, Harry Williams, Jr., and is one of the best regulated places of amusement in the world. Walker, or Williams, as he was best known, was associated with Fred Ames, a famed manager in Pittsburg at this period, and also with Trimble's Varieties in the same city. He played Pantaloon in pantomime at the Old Drury, as the Pittsburg Theatre was called, when it was under the consulship of William Henderson. Williams was eminently honest, and died with the reputation of never having incurred a single debt. He was a true lover of art in its many branches, and was wont to travel many hundred miles with his family for the purpose of witnessing some important musical or dramatic event in New York or Chicago. The writer recalls that when, in 1902, Prince Henry of Prussia was honored by an all-star operatic representation, Williams requested me to purchase for him five seats in the orchestra, which sold at thirty dollars each; he came here with his family for this sole purpose, returning to Pittsburg immediately after the performance. A characteristic of this truly representative

showman was that he never signed a contract with a performer whom he would book to play at his Pittsburg theatres; many a time he sent a check to these, a few days before the date they were to open, for the salary he had agreed to pay by letter, deducting exactly the cost of transportation which they would save by not coming to Pittsburg. No artist ever suffered at Harry Williams' hands because he happened to be overbooked. Would that this could be said of the men who to-day control the more modern vaudeville theatres.

Alfred E. Aarons is first recalled by the writer as the representative in New York of W. J. Gilmore, an old-time variety manager, who for forty years has maintained a theatre on Walnut street in Philadelphia and who retired a few years ago. The theatre itself, now called the Casino, is still owned by Gilmore. Upon its historic boards every famed artist of the variety stage, at some time or other, has trod and here what is now called vaudeville was presented in its most attractive form. The spectacular was also developed here and formed no insignificant part of the excellent programmes which Gilmore provided for the Quaker City patrons.

It was at this house that Charles H. Yale got his impetus and training; his association with Gilmore lasted through three decades. To-day he is presenting, on tour, veritable survivors of his Philadelphian undertakings. Together with Gilmore he presented an opera called "The Sea King" which was successful. His most potent production "The Devil's Auction," has had a reign in excess of twenty years. Yale also revived the "Twelve Temptations," the spectacle that shone so glaringly at the Grand Opera House in the days of Colonel James Fisk, Jr. To return to Aarons, he was one of the first of the agents who maintained for vaudeville the booking facilities now so plentiful and profitable, and he was one of the most

industrious, too. He was the manager of Koster and Bial's when it was located on West 34th street (Oscar Hammerstein's first Manhattan Opera House). Aarons developed much ingenuity and an abundance of versatility after he became better known. He wrote the scores for several successful musical comedies, and a dozen of his individual compositions have had large sales. He also proved himself decidedly capable as a producer and he staged his productions without any outside aid. When Klaw and Erlanger entered the vaudeville field as opposed to the coterie of vaudeville managers then in control, Aarons was selected to go abroad, which he did, and it would be far easier to state whom he did not engage than those whom he did; but it can be truthfully stated that as a result of Aarons' activity abroad, the price which the vaudeville managers had to pay to end the famous "war" of 1907 was not lessened. In fact, it is doubtful if the intricate mazes of this settlement and the enormous total of lawsuits they entailed, are even at this date adjusted.

The vaudeville agent—ever a factor—is to-day everywhere to be found; there are probably two hundred in New York alone. Twenty-five years ago they could be counted on one hand. Richard Fitzgerald was the pioneer, a man of much honesty and charming personality who maintained his last office in Union Square. His successor was James J. Armstrong, who continued there after his death.

Armstrong is the oldest in service of the vaudeville agents of to-day. He is also a man who has occupied every possible position in the theatrical field during the last thirty years. It would have been pleasant to be able to record that the innate honesty of this man and his long service which has benefited his kind for all time, had been appreciated by the men who have amassed mil-

lions in vaudeville management, but the reader of this volume has certainly discovered ere this that loyalty and generosity are not characteristics of these potentates. It must not be assumed, however, that there are no exceptions among them. There is no more loyal or good-hearted man in theatredom than Frederick F. Proctor.

Thirty years ago the foremost agents of vaudeville, besides Fitzgerald and Armstrong, were George Liman and his partner, one Herrmann, whose initials I cannot now recall; Edmund Gerson, long associated with the Kiralfy Brothers, to whom he was related by marriage; Charles Fenz and the late Wm. Rosinsky, who at one time was a tremendous power, with offices in London and Paris as well. Vaudeville surely has been a prize for those who persisted in it.

William Morris, who began as an office boy with George Liman himself, never forgot when he became a power the benefits of long service and no man ever treated his employees more kindly or more generously, and the boys who began with him when he started out for himself—Edward S. Kellar and Louis Pincus—are prosperous agents to-day. While they were with Morris their salaries increased from less than $10 to $75 a week. As it was with these "graduates" of the Morris office, so is it with those who are to-day with this appreciative employer, two of whose most valued assistants, Murry Feil and Charles Wilshin, were office boys with him at a comparatively recent date. Is this, then, not worth the telling? Where can one find record of more rapid progress than in the theatrical field? Nearly all the men to-day prospering as vaudeville agents filled lowly positions but a few years ago.

Messrs. Reich and Plunkett, a reputable firm of agents, were both employed in the offices of Hurtig and Seamon not so long ago. They have become powerful and are

constantly expanding. They become managers in the fall of 1909.

M. S. Bentham, an agent who is identified with the better class of attractions and who comes under the class of exclusive agents, began by representing an act or two of acrobatic type. He came here from Glens Falls, unknown and without incentive, yet he has in a single year earned as high as $20,000, if indeed this is not greatly underestimating his income.

P. J. Casey, who to-day is perhaps the most successful of all, has come forward within the last few years. He was the valued aid of P. F. Shea in Springfield, Mass. Shea, by the way, has been a veritable "mascot." All of his employees and all of his backers are to-day prosperous as a result of their association with him, especially Casey. Shea had a circuit of variety theatres, and Casey looked after them. He was gifted with a good personality, free from all objectionable habits, and when he came to the city to live, became very popular. Eventually he was employed by William Morris at a very large salary, and in the famed vaudeville war often here referred to, Casey was a prime factor. He also figured extensively in the peace arrangements, and as a result of these, less than a year ago, he started up an agency in the St. James Building; and in the short space of a few months has become the predominating figure among agents. It would be a hazardous guess to assume the amount which this man will have earned in the first twelve months of his operations for himself, but if it is less than $25,000 it will be because he has had to pay tribute, somewhere, for the privileges which he has been able to command.

Other agents earning large yearly incomes are Albert Sutherland, Louis Wesley (who had been a comedian of merit, but who found a lucrative field for himself in

vaudeville), John Levy, who used to be a diamond dealer and who was married to Miss Della Fox; William L. Lykens, who hailed from St. Joseph, Mo., where he had wealthy connections, and who has been a manager of theatres and companies. Lykens managed Tootles Opera House in St. Joseph a quarter of a century ago, and was Maggie Mitchell's manager near the end of her unexampled artistic career.

An agent more associated with the foreign style of acts is Richard Pitrot, and no man to-day stands in greater esteem. Pitrot used to give an act himself, and a great act it was. He was the first to impersonate great personalities, changing the wigs, etc., before his audiences. A few years ago, although he had always been an agent, he abandoned his specialty altogether and confined himself to his foreign representation. He has been called "The Globe Trotter," and the title is justified if his many voyages all over the world would give that designation. Pitrot's influence is very great and in Europe no man connected with the variety stage is more respected. His advice is sought by many before they embark for this country; he is also able to bring to this country any artist he desires without a contract. I have never heard any one complain of Pitrot nor has he ever been conspicuous in legal complications for breach of contract, such as is so often the case with foreign agents. He has been an asset for any manager who happened to be opposed to the vaudeville interests that are in control here, even though that manager had but few theatres as ammunition for the fray. Pitrot always was able to supply him with the best attractions, and it is fair to state that the agent was always able to provide bookings for those who showed confidence in him by journeying three thousand miles with perhaps nothing but a telegram wherewith to protect themselves. There are not many men like him in

GEORGE EVANS.

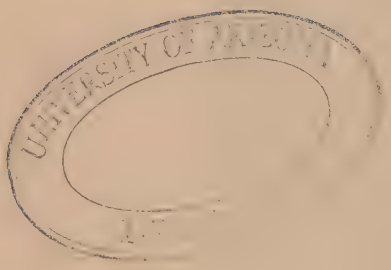
EZRA KENDALL.

CLARICE VANCE.

WILL S. CRESSY.

R. G. KNOWLES.

Stars of Vaudeville.



the vaudeville world to-day; he is not popular with the coterie in the St. James Building, but this is not surprising.

Another agent very similar in type to Pitrot, and who is much beloved in this country, where he once was permanently located, is Emanuel Warner, of the firm of Somers and Warner, agents who to-day hold the European variety market in their hands. Warner came here first about fifteen years ago, and he was one of the most conspicuous figures in the theatrical life of the city; he seemed to be everywhere. The manner in which he would sign, without consulting either artist or manager, contracts for fabulous sums, and for lengthy duration, attracted the widest attention. Warner had a great deal to do with the success which came to Koster and Bial's in its era of prosperity, and he was of the safe and sane type; insane salaries were not yet in vogue. Of late Warner's visits to America are rare indeed, but no artist or professional who visits the English metropolis ever fails to meet him; when on rare occasions, he does appear on Broadway, he is the centre of attraction among his wide circle of business associates and the thousands of artists for whom he was then or had been the representative on both sides of the Atlantic.

J. B. Morris, who is not related to William, has built up a chain of vaudeville theatres through sheer industry and persistence. He rarely leaves his New York office and is to be found at his desk from noon till midnight. It is due to his attention to the minutest details of business, that he has established his banner successfully in the cities where he maintains theatres. This manager, less than a lustrum ago, went into the small town of North Adams, where important interests before him had failed, and by the display of sheer showmanship and a strict pursuance of a well-laid routine, has built up a

patronage which is to-day best illustrated by the statement that an average week's business finds fifty-five per cent of the population of the city as patrons of his beautiful theatre, the Richmond. In Gloversville, N. Y., it is the same, save that the manufacturing element predominates there, and the matinees are not so tremendously patronized.

Edward Rush, of the firm of Weber and Rush, fifteen years ago had one company on tour, a burlesque organization. He had been a struggling, hard-working man, and his "hustling" propensities were so well directed that in a few years' time he began to assert his domain, adding companies and theatres each year, and always with success. One of the earliest investments of Rush and his partner was to purchase ground in the growing city of Schenectady for a vaudeville theatre, the Mohawk by name. Twenty years ago Schenectady, as a one-night stand, was a precarious proposition, but Rush survived the period necessary to put his public through the educational phase so necessary for ultimate vaudeville success; and he soon found it possible not only to present "big bills," but gross receipts of three thousand dollars in a single week were the rule rather than the exception. The firm of Weber and Rush to-day has vast interests in theatres and companies, and within a year will enter the metropolis on a large scale, having purchased the ground for what is to be the first real music hall that was built for that purpose at the outset, that New York has ever had. This establishment will be located near 47th street, just off Longacre Square, and much is heard as to the innovations which are there to be experimented.

John D. Hopkins, at present a considerable factor in the West and South, where he has large theatre and park interests, was managing the Theatre Comique in Providence thirty-five years ago. It was there that he first

became prominent, and at no time since has he failed to be conspicuous in various endeavors of the theatre. He was the pioneer of vaudeville elevation in the West, and at his theatre on State Street in Chicago—the People's—despite the fact that the locale was not the best for such a purpose, he quickly grasped the policy which the New York managers inaugurated, and was the first to bring to Chicago stars from the legitimate stage, paying them large salaries and completely revolutionizing the class of patronage for vaudeville in that city. Hopkins also was the first to establish high-class vaudeville on a prodigious scale in summer parks. In these efforts he was assisted materially by Samuel W. Gumpertz, who is his brother-in-law, they having married members of the celebrated vaudeville team, the Misses Melville and Stetson. Mr. Gumpertz is at this time associated with William H. Reynolds, the projector of the Dreamland enterprise at Coney Island and at present the manager of the Montauk, the leading theatre of Brooklyn.

George Castle, member of the firm of Kohl and Castle, is one of the oldest variety agents in this country, and is still active. His career has been notable and is illustrative of the remarkable results to be achieved in the amusement field when accompanied by stability and perseverance. Castle's methods have remained the same, though, for virtually the entire thirty years of his activity, he remained a variety agent, and was proud of it, too. When his wealth permitted him to embrace the prevailing conditions and he became the leading magnate West in modern vaudeville, he was decidedly reluctant to avail himself of the new conditions. He wrote his own letters to performers up to a comparatively recent date, just as he did before the days of the typewriter, and it is to him that the important interests, known as the Western Association of Vaudeville Managers, are indebted for

the survival of the agency plan which he created and which to-day has so multiplied that the representation of more than three hundred theatres of all classes and size is exclusively vested in their hands, resulting in an income so large, that the figures, if published, would be considered amazing. Castle is of American birth, and his one hobby, aside from a devotion to his beloved agency work, is the breeding of horses, of which he has the largest stable of any one individual in the amusement world.

For years the name Noss has been a household word throughout the amusement world.

In 1884, in a modest way, the Noss Family began their stage career as child artists, appearing as a concert company when that style of entertainment was so popular. Anticipating a change in the demands of the amusement-loving public, they soon foresook concert for farce and musical comedy, which line they followed with marked success for a number of years. Realizing the great possibilities of vaudeville, they were early in the field, where earnest and conscientious efforts have secured for them an enviable reputation.

The ancestors of this talented family were all famous musicians in Germany and France, and it is said of the present family that each was born with an instrument in his hand, as none can remember when they began to play.

The remarkable success attained by this family is a demonstration of what can be accomplished by harmonious and united efforts.

Lew Dockstader is the second oldest minstrel manager now active, though he surely does not look the part; he has been on the stage since infancy. His career is worthy of more serious attention than can be given in a volume of this character.

It was in Philadelphia that Lew Dockstader became

known in the particular field in which he has so long endured. Often, at the 11th Street Opera House in that city, the Dockstader Brothers were the feature for an entire season. It should be stated that the W. L. Dockstader who manages an excellent vaudeville theatre at Wilmington, Delaware, where many new acts are given their first opportunity, is not a relative of Lew Dockstader, but at one time he was the "Brother" during the stage career of a Dockstader duo. However, Lew Dockstader's real vogue began when he came to the little theatre at 29th Street and Broadway, referred to so often as "the morgue." He played one engagement of refined minstrelsy at this house that came nearer to real success than anything the house ever offered up to the time "Zira" was produced by Henry Miller and Miss Anglin.

It may be said of Dockstader that his success is due to something more than ability to entertain. I have seen him remain on the stage a full hour, and have known him to provide more real news in his monologue than one would obtain from a perusal of all the daily papers combined. It will be curious to ascertain what compensation will be meted out to Dockstader by the vaudeville magnates, should he ever decide to return to that field. Certainly no one can possibly earn more than this minstrel who, not so long ago, was paid in these theatres a tenth of what is to-day allotted to a half-dozen singers of ribald songs.

It is known that Dockstader has always bitterly resented this failure to grant him a fair honorarium, and the coterie of agents who have danced attendance upon him, have had little or no encouragement. The statement is here made that if Lew Dockstader ever returns to vaudeville it will be at the largest figure ever accorded anyone.

"Pony" Moore is passing his ninetieth year, but is

still to be found, hale and hearty, at his delightful retreat in London. "Pony" is an American, but the greater part of the last forty years have been spent by him in London. He was long identified with permanent minstrels in the English metropolis.

Sam Hague, who had a sort of permanent minstrel hall at Liverpool, made one visit to this country, which was anything but profitable. Nor was there much basis found here for the fame which the organization achieved in England.

Milt. G. Barlow and George Wilson were touring in the South with minstrelsy thirty-three years ago. Wilson was the most popular man that ever put burnt cork on his face in the Southern country; his name would suffice to pack any house south of Baltimore.

Barlow drifted from minstrelsy and for a long time played "Uncle Tom" in Harriet Beecher Stowe's play.

The actor-minstrel is not uncommon. Willis P. Sweatnam, who has had as long and honorable a career as his forty years of service would permit, scored "hits" in several plays, notably in "The County Chairman" of George Ade. Sweatnam was so high class in his monologue work that he was only too often "over the heads" of his audiences. He was very sensitive, and no artist on the operatic or dramatic stage was ever more conscientious. When an audience was found that really could comprehend his wholly ridiculous patter, they would sit back and roar. As a journalist in the "City of Culture" once wrote: "We laugh at Sweatnam far better the next day."

George Primrose and William H. West, during a period of about five years, were the leading exponents of ministrelsy. They had the largest and most modern organization and were alert to the public desire for expansion. Both these minstrels amassed large fortunes.

JOHN T. KELLY.

THOMAS J. RYAN.

The original Bards of Tara of the late 70's.

They were really a team of clog dancers, and rarely figured extensively in the programmes given.

West was a veritable Beau Brummel, and became conspicuous in the gay life of the metropolis. He married Fay Templeton, whom he knew from childhood.

Fay was playing in the South as "The Little Fay," in the 70's, and West was an intimate friend of dear old "Uncle John" Templeton, Fay's father. I had the pleasure of witnessing a performance of "La Mascotte" in the city of Shreveport, Louisiana, in the spring of 1883, more than a quarter of a century ago, in which Fay Templeton was the Bettina. What an artiste! New York has never been permitted to see this magnetic woman in her real field. Even to-day, no artist of any nationality can hope to rival her in roles of the Bettina stamp. If she could master the French language, as did Sadie Martinot, what a glorious feature she would be at the New Theatre next winter in the promised revival of opera bouffe.

Playwrights have found it profitable to turn their attention to the vaudeville stage, in recent years. George Cohan and Will S. Cressy are not the only authors to find a ready field in the "two-a-day" theatres.

Edmund Day, up to the time he wrote the "Round Up," was so prolific that his playlets were booked before they were presented, by the managers. Day provided one of these playlets for his own use, entitled "The Sheriff," but this was by no means his best work. A brother of Edmund Day, George W., is one of the most entertaining monologists in the vaudevilles, and, like brother Edmund, is prolific in providing material.

Another writer of playlets and sketches, principally the latter, is Charles Horwitz, who has provided a large number of the most successful stars with their best vehi-

cles. Horwitz was of the vaudeville team of Horwitz and Bowers, so that he came to his reign as author knowing what vaudeville audiences wanted. Horwitz and Bowers were prime favorites fifteen years ago, and their vogue was only interrupted by the success which came to their ballads—"Because," "Always," "Wait," and others. Encouraged by the success of their ballads they wrote a musical play, which Edward E. Rice produced at the New York Theatre. It was called "King Highball." It did not score, but there was enough merit to the work for several of the best numbers to be used for vaudeville. Frederick Bowers sang his own songs for a time and sang them far better than anyone else did; he afterwards evolved a novelty "girl act," and to-day he is presenting this in the vaudeville circuits.*

Here are the possibilities of the tremendous activity in these days. These men can turn out the most entrancing gems and also the most pronounced comedy. Could anything be more interesting to our Broadway managers? The future career of these two collaborators will depend entirely upon the measure of opportunity granted them.

Herbert Hall Winslow has written a large number of playlets for modern vaudeville; the list must to-day be enormous. Winslow first came into prominence with a clever farce, which he wrote for the late J. B. Polk, entitled "A Silent Partner"—it played an entire evening.

Of the gentlemen from the fistic arena who have sought to elevate the stage, one only has shown the slightest aptitude for the field. James J. Corbett alone has succeeded in surviving the mere curiosity which his appearance at first excited. He happened to be, in a degree, a man of letters; he was sincerely ambitious to

*Bowers is to star in a college play under John Cort's management in the Fall of 1909.

make progress and sought vigorously to improve from the outset. His appearances, too, have generally been characterized with a certain dignity that was wholly lacking in the efforts of his pugilistic confreres. When he prepared a monologue, to exploit in the vaudevilles, he astonished his friends by the unction with which his delivery was accompanied. For nearly ten years Corbett has found it possible to command serious consideration as a single entertainer, and when he occasionally seeks stellar recognition through the medium of a play, the effort is always commendable.

When the invincible John L. Sullivan vanquished Kilrain in New Orleans, two decades ago, Duncan B. Harrison, a brother of Maud Harrison, wrote a play for him, called "Honest Hearts and Willing Hands," which served the purpose for which it was evolved, and was the source of large profit to all concerned in the undertaking.

Forty years ago the Astor House at City Hall, while not the Rialto, was nevertheless the rendezvous of managers and players; and in its famous rotunda many of the celebrities of that period were wont to congregate, at the noon hour, and discuss their plans just as they do to-day at the Hotel Astor in Longacre Square. The hotels most frequented by the profession, however, at this time were the Metropolitan, which adjourned Niblo's Garden; also the St. Nicholas Hotel, which was opposite the Theatre Comique, where Harrigan and Hart reigned supreme; and the Grand Central, which was the most prominent hotel in New York for many years. It was at this hostelry that Edward S. Stokes shot and killed Colonel James Fisk, Jr., a colonel of the Seventh Regiment and a famed man about town. The details of this cause celebre are well known, and, in any event, have no place in this volume, save to state that the death of the gay colonel put an end to the lavish productions which he

was always ready to provide for his toy (the Grand Opera House), which after his death reverted to the Goulds.

An instance wherein the distinction between grand opera and vaudeville was completely cast to the winds is here recorded. In 1903 I had succeeded in inducing Eugenia Mantelli, for five years leading contralto at the Metropolitan, to make the vaudeville plunge; $1,000 weekly was the bait. Her opening took place in Brooklyn at Hyde and Behman's, where the late Henry W. Behman was ambitious to have all stars from the legitimate stage make their vaudeville debut. The location was not just what the writer sought for his star, but the truth is that Henry Behman was the only vaudeville manager who had ever heard of Mantelli. Oh! these magnates who to-day sit high in their pompous directorates! Not so long ago one of their leading members, when offered Edouard Remenyi, the famed Hungarian violinist, asked if there was "any scenery in the sketch?" On another occasion, when the baritone, Del Puente—he whom all New York had applauded at the Academy—was quoted by this writer with the idea that the dignity of vaudeville could not be better upheld than by the appearance of this superb singer, the manager who had the first opportunity to sign him—a manager who to-day is the possessor of more theatres in Greater New York than any other single interest—turned to me in all seriousness, and after hopelessly looking over his lay-out book, inquired "If she couldn't do her act in one?"

But, let us return to Madame Mantelli. It was impossible to interest the managers in this artist. It happened that Louise Homer was the contralto at the Metropolitan that season, and on a particular evening was announced to sing Amneris in "Aida," a role in which she has always found many admirers. On this night Madame

Homer was so ill that she had been forbidden to go to the opera house at all; she persisted, and attempted to go through the first act. The house was packed—"Aida," with the two De Rezskes, Eames and Homer being a potent attraction always. Maurice Grau was in a quandary as to how he should proceed; not an artist in the Metropolitan could help him out. Mantelli was at the Marlborough Hotel. It was nine-forty-five P. M. She had just returned from singing in vaudeville when my brother, in desperation, had called her up; messengers were scouring the city for her. The result was that in less than thirty minutes she was on the stage of the great opera house—one that she never should have left—and was singing the role of Amneris to four thousand persons. The next morning every paper in New York, and many outside of New York, devoted columns to the miraculous aid she had been to the Metropolitan. This attracted the vaudeville managers, and bookings were at once granted in the largest cities and best theatres; but let it be said that but for this remarkable accident, Eugenia Mantelli would have been regarded by the magnates of vaudeville of 1903 as "one of Grau's Gold Bricks"— a species that came into being in connection with the great uplift which made millionaires of more than one manager.

The development of vaudeville has brought about in its evolutions the producer as distinguished from the booking agent of other days. The distinction lies in that the former method implied no responsibility, the agent receiving his five or ten per cent. for placing the attraction, according to the arrangements existing between the two.

About ten years ago Jessy Lasky, who had been a performer of average quality, began to speculate as a sort of middle man; his initial efforts were modest enough.

His first attraction of importance was when he presented Leon Herrmann, a nephew of the real Herrmann, who, at the time of the death of the latter, was taken in hand by the widow of the magician and exploited as his successor. Lasky paid Herrmann a fixed sum and took for himself the profit remaining after payment of all expenses. This worked out so well that the firm of Lasky and Rolfe was evolved, and together they became producers on a large scale, scoring success in nearly every effort, and raising the level of the presentation each time. The firm, a few years ago, dissolved, and B. A. Rolfe became an independent producer. Lasky has produced no less than a dozen substantial attractions, some of which will stand comparison with the best seen in the $2.00 theatres; the best of these was perhaps the operetta "A Love Waltz," which was a result of the vogue accorded "The Merry Widow" and "A Waltz Dream."

Another of these producers who is, however, of more recent record is Charles Lovenberg, who has been the manager of Mr. Keith's Providence theatre (now owned by E. F. Albee) since the day it first came into being as a vaudeville theatre. In the instance of Mr. Lovenberg, it is fair to state that he is greatly aided by his knowledge of music and the technical side of the theatre, having been for more than a quarter of a century a musical director and instructor in various branches of stage work.

In no calling can there be found men with more perseverence and persistency than in the field of the theatre, and not always are the more worthy of these credited with their decidedly interesting exploits. In Atlantic City there is one man, Joseph Fralinger, who some day will be accorded monumental honors from the citizens of that resort. At present he is the owner of the beautiful Apollo Theatre, and it is to be hoped that this superb edifice will remain free from the fiery flames long enough

to give its owner a period of rest from the incessant building which fire and destruction has entailed upon him. Fralinger built his first theatre—the Academy of Music—in just six weeks; it lasted just two. Then he rebuilt on the same site, and the structure did not last until a performance was given within its four walls. Just one of his many theatres lasted four years, but the destruction in this instance was so severe, and depleted the resources of Fralinger to such an extent, that he did not have the means to again build until a year ago, when the first strictly modern theatre which Atlantic City has ever had was opened under the management of Samuel F. Nixon.

Fralinger's career is unique in that he is the only manager who can say he has built four theatres on the same site, and that none of the fires which destroyed these originated in the theatres. Fralinger displayed much courage and persistency to make Atlantic City evolve gracefully from the period when it was the worst show town in America to the time when it became one of the best. He has occupied every position from property boy to manager, and it is fair to say of him that like many another manager of a more humane period of the theatre,, he was often known to permit the combination manager to take away with him the gross receipts in order to preserve the reputation of the ocean resort among theatrical people. Fralinger is the originator of the salt water taffy which made Atlantic City famous.

In Buffalo, at what is now a Shubert theatre, then called the Lyric, a man of adamant, John Laughlin, has held the fort. Theatrical history cannot record any similar display of courage than this manager has shown for nearly twenty years. He has been dispossessed by every means known to law and outlawing—a band of hucksters camping on his trail was so common a sight in Buffalo

that one of the leading dailies suggested that the editorial department keep the subject in type permanently; but the fight he has always put up, aside from any conditions of equity, was always so strenuous and effective that he has not been permanently ousted up to the time these pages go to press. In fact, it is now nearly a year since he has been called upon to defend his seemingly impregnable position. That theatre has always been a line of contention, even when it was known as the Corinne Lyceum, and was a part of the chain of houses which H. R. Jacobs converted into a cheap-priced amusement circuit in the early 80's.

One of the most virile and important factors in the theatrical world of Philadelphia to-day is William W. Miller, who has made his impress and established his position in probably a less number of years than any other man prominent in affairs of the stage. Mr. Miller has always been an ardent patron and admirer of theatricals, but he had no interest otherwise than that of spectator until 1900, which year he purchased an interest in the Forepaugh Stock Company, and the famous Quaker City play-house of the same name. Two years later he also secured an interest in the Girard Avenue Theatre, continuing therein the splendid stock company established, which in years following turned out a goodly number of stars, who are now making good in various sections of the country. For the past few years the house has been offering the better class of popular-priced road shows.

Recently Mr. Miller was successful in organizing a syndicate to complete the building of the William Penn Theatre in West Philadelphia, which, when completed, will cost upwards of a half million dollars, seat 3,000 people, be thoroughly fireproof, and a most welcome addition to the city's play-houses. This theatre, in advance

of its completion, he has leased for a long term of years and will personally manage. In addition to these three houses Mr. Miller is also, directly or indirectly, interested in a number of other theatrical ventures.

New York in the early 70's had several theatres of which one hears little to-day and barely any record exists of their occupancy, hence it will not be inappropriate to devote some space to these, and thus perpetuate facts that otherwise might become obsolete.

In East 34th Street Billy Pastor, brother of Tony, had, for several years, a hall which was called the 34th Street Theatre. Here many artists who afterward became prominent got their first Metropolitan opportunity. The theatre was located between 3d and 2d Avenues. It was on the ground floor and was about the accepted size of nearly all the theatres devoted to variety in those times, seating about eight hundred and having one gallery; Billy, like Tony, sang topical songs with much success. In appearance his theatre was similar to the one long managed by his brother on East 14th Street.

On the same block, a few doors nearer Third Avenue, on the same side of the street (South), Martin Campbell built and managed a hall called "Parisian Varieties," and here was given a decidedly off color class of entertainment, which it is pleasant to be able to record, would not now be tolerated in the Greater City.

The Parisian Can Can was here presented in its most offensive form, and though at intervals, the theatre was raided, its disgraceful policy was sustained for several years. Old New York simply revelled in this class of entertainment, and in 1872, no less than five theatres, supposedly of a reputable class, were devoted to the exposition of the Can Can, then almost epidemic.

In the Greenwich District, about a stone's throw West of Jefferson Market Prison, Jake Berry built a small but

well appointed music hall, which was called the Columbia Avenue Opera House. Berry was at this time the accepted Czar of indecent stage presentation; his theatre contained a tier of private boxes, the purpose of which was mysterious. The bar was the mint, presided over by J. Charles Davis, who afterwards became an important factor in the business department of theatricals and has made several tours of the world in a theatrical capacity.

Berry's Theatre can be set down as having given the most indecent performances that New York has witnessed in the last half century. He and his wife Belle Berry, were often found in the police courts, defending themselves, and generally with success. It is but justice to relate for Berry that with the profits he had hoarded at this and similar resorts, he purchased the lease of what is now Corse Payton's Theatre in the Williamsburg district, and here under the name of J. S. Berger he maintained a first class theatre; his latter career was decidedly in contrast with the period which is here particularly recalled.

Another auditorium, a much more substantial one, handsome and elaborately furnished, was Robinson Hall on East 16th Street between Broadway and Fifth Avenue. The very same four walls are, to-day, occupied by a library. There M. B. Leavitt, before he had reached the more dignified portion of his career, presented the then pioneer and leading organization of its class, The Rentz Santley Company.

It cannot be stated that the moral status of the very beautiful and reputable auditorium was in any degree improved through the stage spectacle which was presented by the Rentz Santley Company. The Can Can was here seen in all its pristine glory.

The Hall seated about one thousand and every night

the sale of tickets was stopped during the reign of this attraction. However, in the then tenderloin district, the purveyors of indecency did not follow their course with the same impunity which characterized Campbell's tenancy of the Parisian Varieties. In due course of time, Mr. Robinson, the owner of the property assumed control, and with a really worthy incentive, organized an English opera bouffe company of considerable merit and presented the first English version of Charles Lecocq's "Girofle Girofla" which, although it ran for several months, did not repay the pains and outlay and Robinson resorted, perhaps in desperation, to a revival of the "Can Can" which, on this installation was seen in its vilest form with prodigious financial results.

The writer, in devoting considerable space to this subject, is prompted, principally, by a desire to illustrate the improved moral status of the times. No words could do justice to the character of the burlesques and dances which prevailed in this Metropolis thirty-five years ago, and nothing can better indicate the progress of what is now called modern vaudeville, than this reference to a class of entertainment which prospered and flaunted glaringly for nearly a decade.

CHAPTER II

JOHN BROUGHAM'S theatrical career, while mostly in the lower part of the city, below Canal Street, came to a close, in the theatre known as Brougham's Lyceum on West 24th Street, the site of what up to a few months ago had been the Madison Square Theatre. One of his most memorable engagements took place at the 14th Street, then the French Theatre, a playhouse of more historic worth than any theatre still standing in this city. Brougham had a benefit at this same theatre that will not be forgotten by any one who was present. Programmes of this extraordinary performance are to be seen in remote sections of the world—saved because of the great intrinsic worth of the souvenir.

The vogue of an actor has declined; for certain it is, our ancestors were far more loyal to their favorites than we are to-day. Thirty years ago, the mere announcement that John E. Owens would play "Solon Shingle" or that the elder Emmett would appear in "Fritz" would be sufficient to create the wildest enthusiasm.

Owens made a fair sized fortune. At the time of his death he owned the Academy of Music in Charleston, S. C., which is still called after him.

Emmett's escapades did not in any way detract from his tremendous popularity and though he was wont to disappear for a week at a time, still the interest and admiration he created never lessened; he was always forgiven and the periods between "disappearances" grew

longer and longer. His son, J. K. Emmett, Jr., who succeeded him and who had, for a long time, been his father's manager, has found a field for himself. He is now playing in vaudeville.

Wm. H. Stuart was a manager of the old school and will be recalled by the people who knew him before his demise, two decades ago. His greatest achievement was the one hundred night run of "Hamlet," with Edwin Booth, at Winter Garden. And well may he have been proud of it, for, save in London, a Shakespearean play has never been known to hold the public's attention for such a length of time. The scenic arrangement that would, to-day, insure such a run would, of necessity, be extraordinarily artistic and costly.

There were four brothers Booth—John Wilkes, Edwin, and Junius Brutus—being alike tragedians. The fourth brother was a Doctor Booth, who often left his practice to assist in the business management of the tours of Edwin. He lived in Long Branch for many years and owned a cottage there.

Stuart was not an ordinary man. When he opened the theatre on Broadway between 21st and 22d Streets, he determined that long runs would be his policy. Here it was that Mark Twain's play, "The Gilded Age" was first produced and, though it was unmercifully scored at the time, it ran an entire season because of the remarkable personality of the star, John T. Raymond. The latter had not, up to this time, reached stellar dignity, but the way Stuart boomed the catch phrase of the play "There's millions in it" made Raymond the talk of New York; for many years after his road tours prospered.

Another production of Stuart's, at the Park, was "The Mighty Dollar" by Ben Woolf of Boston. Here again was the play severely arraigned but the prestige of the stars, Mr. and Mrs. W. J. Florence, tided it over an entire

season. The Florences made the financial success of their career with it, though their previous popularity was of far more dignified order, and their work in old comedies truly worthy. Where have we to-day the equal of these two players? Who has replaced them or for that matter Mr. and Mrs. Barney Williams? The Florences and the Williams were related, Mrs. Florence and Mrs. Williams being sisters.*

Some people now alive will remember a very eventful night at this same Park Theatre under Mr. Stuart, the night when Ex-Mayor A. Oakey Hall of New York City, made his stage debut in a play called "The Crucible." Fifty dollars was paid for seats in any part of the house and excitement was so high that, at noon on the date of the opening performance, not a single seat was to be had at any price; the evening witnessed a sad failure. The run was very short and a French opera bouffe company, headed by Coralie Geoffroy, gave New York its first taste of Chas. Lecocq's charming "Girofle Girofla." Who that ever saw them will forget those two eminent French comedians, Mezzieres and Duplan, who held old New York by their antics and excellent comedy work!

French Opera Bouffe was by no means inaugurated at this period.

It was H. L. Bateman, father of Kate Bateman, who first gave us the works of Jacques Offenbach and, in the late 60's, New York raved over Emma Tostee in "La Grande Duchesse," at the old 14th Street Theatre. Jacob Grau, much impressed by Bateman's success, brought over a new Opera Bouffe Co., which included Rose Bell, Desclausas, Duchesne and the great Gabel, who, as the

*Ben Woolf was an uncle of Edgar Allan Woolf, the author of "The Vampire," which recently was played at the Hackett Theatre.

JACOB GRAU.
The first of the Grau family of impresarios.

MAURICE GRAU.
His nephew, and the first impresario to make Grand Opera profitable.

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Gendarme in "Genevieve de Brabant," was the talk of the city for over 150 nights.

This work, sung in a foreign language, packed the theatre at 14th Street and 6th Avenue. This theatre, on same site as that now managed by Mr. Rosenquest, was rebuilt by Jacob Grau in the form of an opera house, with tiers of boxes and the parquette thirty feet below the entrance floor. It was at this theatre that Adelaide Ristori, in 1866, made her American debut in "Medea," under Grau, who had been presenting grand opera at the old Academy of Music, with Mme. Gazzaniga as prima donna. The advent of Ristori was by far the most important theatrical event that New York City had ever witnessed, and words fail to describe the furore and eclat with which the greatest living actress of her time was received. Months before, Grau had posted her portraits and spread her biography broadcast, and at the opening of the advance sale a scene, heretofore unrecordable in the annals of the box office, took place. The night preceding the opening of the box office, no less than one thousand persons had remained all night in line.

The speculators of this period employed every available messenger boy and society ladies were not too proud to storm the doors of the theatre. In less than five hours every seat and box, for the opening week, was disposed of, despite the fact that seats sold at $3.00 each. At length the night arrived and the great Italian tragedienne thrilled her audience by the magic of her art.

Jacob Grau made a profit of over $150,000 on her first season alone. Maurice Grau, nephew of the impresario, sold books of the play, in the theatre, little dreaming that he was destined, not many years afterward, to be Ristori's manager in the very same house.

Ristori was of course supported by an Italian company; her repertoire included "Marie Stuart," "De-

borah," "Adrienne Lecouvreur" and "Marie Antoinette," the last the greatest success of all. A recollection of a Ristori matinee in this historical play revives memories of West 14th Street packed with women, at 10 A. M., all waiting for the privilege to purchase standing room.

An idea of the great results of the Ristori venture may be had when it is stated that from the sale of the librettos alone the management made a profit of more than $1,300 a week. Fifty cents was charged for each of these librettos and as there was no cost whatever to get them out, the result is not so surprising.

In 1861 Col. W. E. Sinn opened Canterbury Hall in Washington, D. C., in partnership with his brother-in-law, Leonard B. Grover; later he spent one year in Cincinnati, Ohio.

In 1864 he undertook the management of the Chestnut Street Theatre in Philadelphia and after five seasons returned to Baltimore, to manage the Front Street Theatre.

After the Chicago fire, he leased the Globe Theatre there, but on February 1, 1875, took the Park Theatre, Brooklyn, and remained in charge for a period of twenty years, until June, 1895.

On September 16, 1895, he opened, with his son, Walter L. (died September 16, 1896,), the Montauk Theatre, Brooklyn, and ran it until his death on August 9, 1899.

Colonel Sinn was a typical manager of the old school which is exemplified to-day by few indeed. Leonard Grover still lives in Brooklyn and his two sons are active in the profession. Wm. T. Grover, the eldest, is now manager of the American Theatre for William Morris, and Leonard Grover, Jr., known also as Harry Little, has had a lengthy and varied career as comedian.

The Frohmans, while they can not boast of theatrical

COL. WM. E. SINN.
Prominent manager of the 70's.

WALTER L. SINN.
His son and successor.

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ancestry, have certainly, as far as this generation is concerned, been the greatest factors that the stage has had.

Thirty-eight years ago Daniel Frohman held a clerical position in the Tribune office on Park Row; Charles Frohman was then as now, irrepressible, and the writer first recalls him at Lina Edwin's Theatre, which was located at 720 Broadway. He was then treasurer of Callender's Georgia Minstrels, a real and, until then, the only band of negro minstrels in this country. Gustav Frohman had been to England with their organization; very soon all three Frohmans were identified with minstrelsy.

At the outset it looked as if it would be Gustav Frohman who would become the Napoleon of theatricals. Gus. was the second eldest and had the earliest experience. Daniel began to show, when in the twenties, that his career would be built on artistic lines; for over thirty years he has indulged only in the most conservative ventures and has taken a vast interest in musical matters. Had Daniel Frohman so desired, he could, to-day, hold the director's chair at the Metropolitan Opera House.

The Frohmans have had their vicissitudes—all of them—and it was not until the Mallory Brothers produced "Hazel Kirke" at the Madison Square Theatre that these born showmen began to be generally known. Gustav was the one to whom the others looked; Charles, by leaps and bounds, came forward. I have not asked Charles Frohman his exact age, but, thirty odd years ago, as he

marched along lower Broadway in the street parade of this minstrel company, he looked as he looks now, not so stout but of the same general appearance.

About 1872 Col. J. H. Haverly, one of the most intrepid showmen this country has ever known, began to operate in the minstrel field and all three Frohmans became identified with him. For several years, Haverly was accumulating theatres and companies until, about a quarter of a century ago, he had under his control a large percentage of the theatrical business of the United States; the three Frohman Brothers were his most treasured lieutenants. Daniel however, soon laid out for himself the quiet and exalted career for which he was destined and with which even the public of this decade is familiar, but Charles had more than one serious set back before he began to replace the great Haverly. It was with "Shenandoah," a war play by Bronson Howard, that Charles Frohman made his first real money and at no time since the night he first produced this play, at what is now Proctor's 23d Street Theatre, has he ever failed in his forward march. The secret of his success has been, that, for forty years, almost every day of his life has belonged to the public. He has always been strictly "on the job" and no man, in any business, is more considerate of his employees, and certainly none in the theatrical field is so beloved by the artists he has created. His word is always accepted in preference to a contract.

A word concerning Charles Frohman's unique personality will surely be worth while. To recite what he has achieved would require a volume at least; even a bare statistical record of his activity is not possible in the confines of this one issue. Surely some writer will find a lucrative as well as potent subject, to give perpetuity to the achievements of the greatest theatrical personality the world has ever known; one obstacle would confront such

an enterprise at the outset, Mr. Frohman's innate modesty. It has not been possible, up to the time when these lines are penned, to obtain a portrait of Charles Frohman and if that gentleman's inclinations were consulted or respected, a biographer would indeed be restricted to brevity; but the records are all available and a history of the career of the youngest of the Frohmans is the history of the stage, in America, for the last thirty years.

There is no luck or fate argument that will fit in his case. What he is to-day has been accomplished by unparalleled effort. He has mapped out for himself a life of ceaseless toil; is virtually homeless, a man purposely without ties, who gets less out of life (if the pleasures of his labors alone be excepted) than any usher in one of his theatres.

Charles Frohman was a power even before he produced "Shenandoah," his first great money making success; when he used to sit in his shirt sleeves, in his office over Daly's Theatre, as far back as twenty-five years ago, at a period when he perhaps was as "broke" as he is rich to-day, he had the respect, and the admiration of all about him. Even then he was the most central figure in the theatrical world; yet at that time he had one small production, a play called "The Wall Street Bandit" or some such title.

Henry E. Abbey was in his zenith at this time. Even then, the extraordinary personality of the "little Napoleon" was such that, in his outer offices, one would find a horde of men employed in the business department of the theatrical profession, only awaiting an opportunity to serve the little fellow, who was even then planning to become the leading spirit of the amusement world.

Frohman smoked a lot of cigarettes in those days, cheap ones too, and he used to go to luncheon alone (it was not at Delmonico's); yet he was just as imposing a

figure, the same great factor that he is to-day. Surely then, to characterize his personality as unique, would appear justifiable.

Al Hayman was, of course, a part of the Frohman policy. The two have always been inseparable and when Hayman came back here from Australia with a lot of real money, the problems that Charles Frohman was working at in that dingy little office in the Daly Building began to evolve. Frohman picked his winners with unfailing correctness. At the outset these were Gillette, De Mille, Belasco, Bronson Howard and Paul M. Potter; Belasco, alone of these and many more, ever separated from him for any other reason than death.

Here again the personality of the man is evidenced. It is not to be recalled where Charles Frohman ever lost a star, after he had agreed with one. The term "agreed" is used advisedly because few indeed of these ever had a contract with him. I have never heard any one speak of Charles Frohman's taking advantage of his own great power. He always paid good salaries, and in his negotiations with players, he has been known to be plaintive, never for an instant assuming that this actor or that actress would have to be with him, or else be a professional outcast.

The first important effort to create a trust or syndicate was made by Joseph Brooks, James B. Dickson, and Silvester M. Hickey, three well-schooled managers who had, individually, begun to attract attention, and who, collectively, brought out many of the more important productions and most notable stars in the 70's; they failed as a firm with heavy liabilities just as Col. Haverly did.

The men who to-day control the theatrical syndicate were, twenty-five years ago, by no means holding the center of the stage. Abraham L. Erlanger was an advance agent earning, as a rule, $150 per week when he was

employed; he was not always engaged, nor was he identified with the very best attractions. He was treasurer of "Uncle John" Ellsler's theatre in Cleveland, thirty years ago.

Marc Klaw was a newspaper man in Louisville, Kentucky, where his compensation certainly did not exceed $25 a week.

Frederick Zimmerman, before he went to Philadelphia, was considered the best advance agent in the United States; even in 1869 and thereabouts he earned a salary of $150 a week from Parepa Rosa and other important attractions of that period. He was treasurer of the old Olympic in New York, under Leonard Grover.

When Geo. K. Goodwin, the owner of the Chestnut Street Opera House died, in 1882, Nixon and Zimmerman entered partnership. These two men have grown up in the city of Philadelphia, with the city itself, and are now among the richest men in the business department of the theatre.

Frank McKee was a lithograph man; he traveled with the advance agent of Haverly's Minstrels and with various circuses and put out the lithographs in windows at a salary of perhaps $25 a week. He did not remain long in such a lowly position; his rise and progress were quick and constant until Charles Hoyt (who made fame and fortune writing plays of the "Tin Soldier" and "A Trip to Chinatown" order) and McKee came together. He was Hoyt's right hand man until the death of Hoyt's partner, Charles Thomas, when he became a full partner with Hoyt and rich as well.

William Harris of Rich and Harris was, thirty-five years ago, a member of the song and dance team, Harris and Carroll, and one of the best and the highest salaried in the world. Early in the 70's he began to show unique qualifications for the business end of theatricals. Every-

thing he touched or, for that matter, touches to-day turns to gold. By the recent death of his partner, Isaac Rich, his interests have increased and, as he has bought some of Al Hayman's holdings in Western theatrical property, he, to-day, is one of a half dozen men who virtually are monarchs of all they survey. Harris has always figured extensively in Boston's theatrical history. He managed the Howard Athenaeum there for many years and, in conjunction with Rich, the Hollis Street Theatre, during its entire existence. At present he is interested in at least five of "The Hub's" foremost theatres; and is Charles Frohman's partner in the Garrick and Criterion theatres in this city.

Al Hayman, undoubtedly the richest manager in America if not in the world, is not a very great factor, from either a statistical or even a recording point of view; he leaves the conduct of his enormous interests in the hands of Mr. Erlanger.

It will of course be interesting to record the first growth of Messrs. Klaw and Erlanger and how they developed the great institution which has made themselves and their associates, millionaires, and broadened the field of their endeavors from the obscure barnstorming era of 1870-75 to the present exalted and dignified discipline with which all of their enterprises are maintained.

The Rialto at this period was Union Square, and not half a dozen managers in the country had reached the dignity of having an office for the conduct of their business affairs; it was no uncommon sight in those days to behold the most important managers and actors parading the pavement around the Morton House with date books in their hands, transacting their business on the street. There was not even a booking office in the city worthy of the name, although desultory efforts in this direction had

H. B. HARRIS.

Manager Hudson Theatre and other enterprises. Son of William Harris.

WM. HARRIS.

Magnate. Formerly member of variety team of Harris and Carroll.

been attempted in a small way, until Hal Sleeper Taylor established the first Exchange, in East 14th Street, that this country had known. Here, offices were partitioned off for the out of town managers who, in the summer, came to the city to make their engagements for the fall and winter season. Taylor, from the very outset, was successful and began to revolutionize the methods then in vogue until other offices were established, one conducted by Charles Frohman and W. W. Randall, aided by Julius Cahn. The latter has continued in this field until to-day, he represents over two hundred of the smaller city theatres and is a very rich man as the result of the stability and permanency which has characterized his business principles. The "Julius Cahn Guide" evolved by him, has been a most useful and decidedly necessary aid to the furtherance of system in the booking of tours.

But to return to Taylor; he soon arrived at the stage which has been the downfall of so many. Not being satisfied with the enormous earnings which were his through acting as the New York representative of so many theatres and companies, he began to branch out for himself. The losses on his personal venture soon overreached the profits, and thus it was that Messrs. Klaw and Erlanger, about twenty-five years ago, succeeded him, taking possession of a building in West 28th Street, and, by dint of hard work and business-like methods, began at once to establish a clearing house for practically the entire theatrical business of the country. A few years later, because of the tremendous growth in their business, they were compelled to seek larger and more central quarters. Thus the Rialto was moved up to West 30th Street, and, later, to West 34th Street, where they procured an entire large building, which became a veritable bee hive; more than one hundred managers had small offices and desk room, where virtually the entire amuse-

ment world was represented. Here it became possible for a local or traveling manager to book an entire season in a single day; the result has, of course, added to the constructive side of the business itself.

Gross receipts of $6,000 in a single week in those years was considered out of the ordinary, and few ever reached this total. Whereas to-day, attractions of a similar calibre and standing, can and do, play to receipts totalling from $12,000 to $18,000 in a week.

The following is a complete listing of the opening of each and all attractions in which Klaw and Erlanger were interested from Sept., 1896, to date:

Name of Attraction.	Date of Opening.	City.
The Lady Slavey	Sept. 5, 1896	Boston.
Brownies	Sept. 14, 1896	Brooklyn.
Jack & Beanstalk	Oct. 26, 1896	New Haven.
Gay New York	Sept. 7, 1896	Pittsburg.
Chevallier	Sept. 3, 1896	Poughkeepsie.
Nordica Tour	Dec. 28, 1896	Springfield.
Bride Elect	Dec. 28, 1897	New Haven.
Whirl of Town	Sept. 27, 1897	Philadelphia.
Wandering Minstrel	Sept. 17, 1897	Hartford.
Ward of France	Oct. 14, 1897	Scranton.
Round of Pleasure	May 20, 1897	New Haven.
The Christian	Sept. 23, 1898	Albany.
Bostonians, Robin Hood, &c.	Sept. 11, 1899	Troy.
Chris & Lamp	Oct. 23, 1899	New Haven.
Ada Rehan	Mar. 12, 1900	Baltimore.
Blanch Walsh	Oct. 1, 1900	Montreal.
Macklyn Arbuckle Marsac Co.	Nov. 5, 1900	Washington.
The Toreador	Dec. 30, 1901	Washington.
Liberty Bells	Sept. 7, 1901	Philadelphia.
Messenger Boy	Sept. 12, 1901	New Haven.
Janice Meredith	Sept. 27, 1901	Stamford.
Merchant of Venice	May 16, 1901	
Martin Harvey Rep	Oct. 20, 1902	New York.
Huckleberry Finn	Nov. 10, 1902	Hartford.
Dodson—Irish American Invasion	Oct. 6, 1902	Baltimore.

John Henry	May 14, 1903	New Haven.
Foxy Quiller	Oct. 17, 1900	New Haven.
Billionaire	Oct. 15, 1901	New Haven.
Japanese Nightingale	Nov. 19, 1903	New York.
Mid-Summer Night's Dream	Oct. 26, 1903	New York.
In Newport	Dec. 24, 1904	New Haven.
Prodigal Son	Sept. 2, 1905	Washington.
Stoops to Conquer	April 17, 1905	New York.
Veronique	Oct. 30, 1905	New York.
Duchess of Dantzic	Feb. 6, 1905	New York.
Two Orphans	Mar. 28, 1904	New York.
Beauty & Beast	Nov. 4, 1901	New York.
Blue Beard	Jan. 21, 1903	New York.
Mother Goose	Dec. 2, 1903	New York.
Humpty Dumpty	Nov. 14, 1904	New York.
White Cat	Nov. 2, 1905	New York.
Pearl and Pumpkin	July 17, 1905	Boston.
Ben Hur	Nov. 29, 1899	New York.
Prince of India	Feb. 5, 1906	Chicago.
Home Folks	Dec. 12, 1904	Philadelphia.
Robertson & Elliot Rep	Sept. 28, 1903	Buffalo.
Marriage of Reason	Jan. 25, 1907	Hartford.
In Tammany Hall	Sept. 21, 1905	Rochester.
Free Lance	Mar. 26, 1906	Springfield.
Aero Club (Glaser Co.)	Sept. 5, 1907	Springfield.
Lola from Berlin (Glaser Co.)	Aug. 22, 1907	New York.
Spring Chicken	Sept. 13, 1906	Rochester.
Ham Tree	Aug. 17, 1905	Rochester.
Barbara's Millions (Russell Co.)	Sept. 13, 1906	Grand Rapids.
Butterfly (Russell Co.)	Dec. 21, 1906	Atlantic City.
Wild Fire (Russell Co.)	Sept. 30, 1907	Cincinnati.
45 Minutes from Broadway	Sept. 25, 1905	Columbus.
Round Up	April 15, 1907	Chicago.
Grand Mogul	Nov. 19, 1906	Rochester.
Galileans Victory	Sept. 23, 1907	Rochester.
Follies of 1907	July 8, 1907	New York.
Follies of 1908	June 8, 1908	Atlantic City.
Right of Way	Oct. 7, 1907	Montreal.
Little Nemo	Sept. 28, 1908	Philadelphia.
Kentucky Boy	Nov. 19, 1908	Atlantic City.
Rogers Bros. Reign of Error	Sept. 5, 1898	New Haven.
Rogers Bros. In Wall St	Aug. 31, 1899	New Haven.

Rogers Bros. In Central Park..	Aug. 30, 1900	Atlantic City.
Rogers Bros. In Washington..	Aug. 19, 1901	Buffalo.
Rogers Bros. In Harvard.....	Aug. 25, 1902	Buffalo.
Rogers Bros. In London.....	Aug. 31, 1903	Buffalo.
Rogers Bros. In Paris.....	Aug. 29, 1904	Buffalo.
Rogers Bros. In Ireland.....	Aug. 24, 1905	Rochester.
Mary Mannering, Janice Meredith.....	Oct. 1, 1900	Buffalo.

NOTE: Messrs. Klaw and Erlanger have also been interested, financially, in the following recent productions:

The Soul Kiss.
The Waltz Dream.
Lifting the Lid.
The New Lady Bantock.
Caesar and Cleopatra.
Sweet Nell of Old Drury.
A Little of Everything.
Cousin Louisa.

As for Grand Opera, $3,000 a night was usually about the limit even when a Nilsson or a Lucca was the star, while on nights when these singers did not appear it would be impossible to give seats away. Of course rare exceptions were occasionally noted, such as Adelina Patti who, at all times in her unexampled career, was able to command a $10,000 house in this city, and very little less anywhere else.

Thirty and even forty years ago the public loved to worship at the shrine of a great name, just as they do now, in preference to hearing a perfect ensemble, and Theodore Wachtel the German tenor was just as great a favorite in those days as Caruso is now; opera was then given with two stars at the most. Whereas now the weekly expenses of an opera house are close to $40,000. Yet the receipts are $10,000 in excess of the expenses as a rule.

The spectacle of two opera houses in this city with great stars at their head is not at all as novel and unheard

of as would appear. In the 70's, when Max Strakosch was presenting Christine Nilsson, Campanini, Capoul and Maurel at the old Academy of Music on 14th Street, the veteran Max Maretzek was campaigning at the Grand Opera House on 23d Street and 8th Avenue where James Fisk, Jr., a colonel of the 7th Regiment had a palatial theatre, a plaything for himself and his friends. Here Maretzek presented Pauline Lucca and the great Spanish tenor, Tamberlik. Of course one of the two was sure to fail, if not both; while neither made a profit it was Maretzek who met disaster.

In those strenuous times the ticket speculator while not as numerous or as noisy as to-day, was nevertheless a factor, and more than one manager was wont to go to these gentry for help. In fact, old Fred Rullman, in the sixties and even in the seventies, financed nearly every great undertaking in music and the drama; he held a mortgage over the head of practically every impresario for two decades.

George Tyson, the hotel ticket agent, up to the time of his death, was needed by opera managers and even theatrical men of the present day, and it is seriously to be doubted if, up to a few years ago, it was possible to bring any great foreign attraction to America without his help. It must be said for him that while he was of a strictly business nature, his help was often spontaneous, and beneficial always.

Marc Klaw, as stated, is a product of Louisville, Ky., where he was on the staff of the Commercial before he entered theatricals as dramatic editor; it was through his ability as a press agent, that he first attracted attention, and well it was for him that he became affiliated with Abraham Erlanger.

This is not stated in the slightest depreciation of Mr. Klaw. Was it not fortunate that, perhaps the best "news-

paper man" the business department of the stage could boast of, should become the partner of another versed in the very intricate mazes of theatrical management itself?

These men progressed miraculously as any one who knows what it is to receive a commission from every theatre in America will testify; but it wasn't all luck by any means. Others had failed, Abbey, Haverly, Brooks and Dickson and Leavitt for instance, but Erlanger built up and Klaw looked after the vast business. It is of comparatively recent date that Klaw and Erlanger had many important attractions. In fact, it is not so long ago that their holdings were principally such material as "Delmonico's At Six," "The County Fair" and "The Prodigal Father." The firm is of decidedly recent growth and its great importance comes from its representation of the majority of the best theatres of the country, and their fortune has principally been so created.

Harry C. Miner was an advance agent of the $150 a week class and I have seen him go out in a suit of overalls, with a bucket of paste, to post bills many a time, and Fred Zimmerman, too, the popular manager of the many theatres in Philadelphia and elsewhere.

In the 60's and even in the 70's an advance agent did it all. He routed his company, designed the printing and ordered it, did the press work as well, in fact he did all except travel behind with the company and count up. Small wonder that he was well paid. More than one manager used to "go ahead" of his own attraction, arguing that he would save more money by replacing a stupid agent than a dishonest treasurer could steal in the rear with the attraction itself.

To-day there are a few men in the business department, who could serve the requirements as then existent. Hollis E. Cooley is one of these and he also has been occupying a position of this kind for many years. Mr. Cooley has

SAM H. HARRIS.
Magnate who rose meteorically.

HOLLIS B. COOLEY.
Representative business man of the theatre.

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been holding very important positions of late because of the service he has given on the road. At present he is the Secretary of the National Association of Theatrical Producing Managers.*

I have observed with much interest the modern business man of the theatre (the employed and salaried man is here meant), and the observation has not yielded brilliant results. There are, indeed, men of letters now devoting their accomplishments to the amusement field and the establishment of colossal amusement enterprises such as the Hippodrome. The various Grand Opera companies and the New Theatre has brought a market for intelligent endeavor, but men such as John R. Rogers was a quarter of a century ago, I can see none—yes, perhaps one, and a veritable "dark horse," too—for I have looked on with amazement at the exploitation of the beautiful diver, Annette Kellermann. The methods which have been used in the past year to bring this remarkable woman conspicuously before the public have not been paralleled in the period allotted to me for observation. Who, indeed, is responsible for all this persistent, never-ending sounding of the Kellermann trumpets? A mere boy—unknown, too, at that—James R. Sullivan is his name, and he has made not only the United Booking Syndicate and the William Morris Corporation sit up and take notice, but he has invested his star and her business affairs with a certain style of sensationalism that has kept the journalistic world on the qui vive for developments. Sullivan is but twenty-four years of age and hails from the West. He began, too, in the way that would provide him with the best experience, roughing it in the Chicago district and undergoing in his boyhood days severe hardships as one of a

*Mr. Cooley resigned in June, 1909. H. B. Harris succeeded him.

band of barnstormers. His rise is due solely to faithful application to the business in hand, and he has at no time sought publicity for himself. He was engaged by Miss Kellermann's parents to assist in the management of the diver, and upon the death of her father the responsibility entailed upon him solely. The writer has not up to the time these lines are written come in contact personally with him, but the manner in which Miss Kellermann has in a single year become the foremost feature of the vaudeville stage has been so unique as to cause me to penetrate into the causes which have made such a remarkable state of affairs possible. This man Sullivan will bear watching. His career will not end with the exploitation of Annette Kellermann. He has left his mark wherever he has presented himself, and he has also been proven the equal of the most expert business ~~men~~ whom he has encountered. In these days of progress a single year means much to a man of this description. He is of the stock from which such men as Lee Shubert, Morris Gest and Frederick Thompson have emanated. It will be interesting indeed to note the next "cause celebre" in which Sullivan and his methods will figure.

Victor Moore who has been in the public eye so conspicuously in recent years, and who at this time is one of the most successful stars on the American stage began to be heard of five or six years ago. He somehow got hold of a sketch which I think was written by Edward McWade called "Change Your Act." Moore had as co-star, Miss Julia Blanc, an excellent actress too, and they had just as hard a time to get this vehicle placed in the Vaudeville Theatres as most worthy plays now have; $125 a week was the remuneration the act received. The hit was accomplished through Moore's unique personality, here indeed was something new in the way of character. It should be observed here that Victor Moore

JAMES PLUNKETT. FELIX REICH.
A firm of rising managers.

JAMES R SULLIVAN.
A manager of this period.

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has prospered no less because of his uniform temperament and his attitude towards his managers. After Moore had become a powerful attraction and an established drawing card in the best theatres, and Klaw and Erlanger had engaged in a Vaudeville war with the Keith interests, when the fight was at its bitterest, he was asked by the great firm of managers if he would help out by going on with his old "turn" for a week at the Chestnut Street Theatre, and he came forward with so much alacrity that it was an incentive to others to go and do likewise. As a result the "War" was ended and no later because of this loyalty, and when one speaks of loyalty it is but fair to state that the so-called "Theatrical Syndicate" is by no means found wanting. There is no instance where any of the many managers affiliated with Messrs. Klaw, Erlanger and Hayman were ever intruded upon in their rights and not once has it been recorded that a theatre would be built in any city to compete with one already under "Syndicate" control, at least, not without the consent of those who at the outset had the faith in these men to properly represent and guide them, and it is to this loyal spirit, as much as anything that the great structure of theatrical discipline owes its creation and permanence. Not once has there been a break in its ranks, and with all the machinations and intrigues which the Vaudeville Managers practised with intent to reduce the holdings and prestige of the older concern it was not found possible in a single instance to cause the slightest upheaval or disloyalty. Mr. Erlanger in a brilliant coup and in a single conference was able to bring into his fold a large majority of the theatres controlled by the Messrs. Shubert and as a final result, the competition so fiercely conducted between the two important institutions of the theatrical business has come to an absolute halt.*

*While these pages have been in press, the relations between Klaw and Erlanger and the Shuberts have become more strained.

The late Maurice Grau was the first impresario to die, leaving enough to pay his funeral expenses. While he left a fortune of a half million dollars, it must not be forgotten that he was not only a wizard of singers but a wizard of the ticker one of which instruments was always in his offices. The manner in which he juggled stocks and prima donnas is well known to the few intimates who enjoyed his confidence. Grau's two partners in the firm of Abbey, Schoeffel and Grau were absolutely "all in" at the time when the great firm failed. Grau, like Oscar Hammerstein, made all of his great fortune after the age of 50 had been reached. In this connection the writer observes that no business in commerce or, for that matter in any of the trades, offers the chance for recuperation that the theatrical field does; a manager, like a cat, seems to have nine lives.

Henry E. Abbey, like Col. Haverly, at one time held the reigns of majestic enterprises in his hands; for a long period his luck was phenomenal. At all times his undertakings were characterized by the daring for which he was famous. Abbey made fortunes with Patti, Bernhardt, Irving and Mary Anderson, but in an evil hour he entered the operatic field and in one season, the first, at the Metropolitan Opera House, his losses amounted to a quarter of a million dollars. Just before his death he made a herculean effort to recoup, aided, too, by his many creditors, but it was too late, for, broken in health and with domestic and business troubles weighing deeply on his already enfeebled system, he died as poor as the day he was born. The world will never look upon his like again; the field of the theatre and opera is better for the reason that he labored in it. May his soul rest in peace.

Samuel Colville, from 1865 until 1885, was one of the most successful of the old-school managers. He it was

HARRIGAN AND HART.
Originals of the famed "Mulligan" series of plays.

PAT ROONEY.
Irish vocalist and the greatest and most graceful dancer of his time.

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who brought over Lydia Thompson and her famous troupe of "British Blondes," and all of his tours with this organization were phenomenally successful. He afterwards brought over Julia Matthews and an English company, but the financial results were not inspiring and he decided to organize an American company on the lines of the Lydia Thompson Company, called the Colville Folly Company. As Lydia Thompson had given the public a really great organization including Miss Eliza Weathersby, Harry Beckett, Pauline Markham and others equally as good, it was not to be expected that the elimination of all these celebrities would meet with public approval; therefore, Colville began to add, from time to time, to the English stars, one of whom was Miss Eme Roseau whom Colville afterward married. Mrs. Colville is to this day the lessee of the 14th Street Theatre which Colville left her, and which he managed for a long time before his demise.

The theatre on Union Square, now devoted to moving pictures, was a vaudeville theatre away back in the 60's, managed by "Bob" Butler; here were seen all the celebrities of the variety stage. I recall Jenny Engle, a serio-comic who held sway then; she did not receive $2,500 a week as does Vesta Victoria now, nor did she or anyone else receive one-tenth of that sum, although the bills included Wm. Horace Lingard, Alice Dunning, Gus Williams, Sheridan and Mack, Delhanty and Hengler and others. Tom Hengler would rest in his grave comfortably if he only knew that his two babies, the Hengler Sisters, are now earning $400 and even $500 a week.

Jenny Kimball, the mother, by adoption, of Corinne was also a Union Square favorite; Ed Harrigan and Tony Hart, before they went with Josh Hart to the Theatre Comique at 514 Broadway, were also seen at this house.

Sheridan Shook, a politician and man of means, associated with Albert M. Palmer, took hold of the Union Square Theatre after Butler's career there ended. Under Mr. Palmer's painstaking care a stock company such as New York has not seen duplicated since, inaugurated an extended term, presenting such plays as "Led Astray," "Rose Michel," "The Two Orphans," "The Danicheffs," "The Lights o' London" and many other famous plays. These were interpreted by a company which included Clara Morris, Rose Eytinge, Kate Claxton, Agnes Booth, Ida Vernon, Sara Jewett, Charles R. Thorne, John Parselle, McKee Rankin, F. F. Mackay, Louis James, James O'Neil and Mrs. Maria Wilkins; yet Palmer was compelled, by reason of his artistic taste, to see the venture finally end in a loss. In the evening of his life, he was in the employ of the late Richard Mansfield, being one of the many who endeavored to "manage" that great actor's affairs.

The men who managed provincial theatres twenty-five years ago and for twenty-five years before that, were something more than the janitors that in these days are required for this purpose; nearly all of the more important ones were actor-managers who had reached the top after a slow grinding struggle. J. H. McVickar was of this type and he was indeed worthy the name of manager. He was the father-in-law of Edwin Booth, and all his sons and daughters were stage workers. His theatre in Chicago was a model one, its owner and builder directing its affairs. Other managers of this type were: Col. Wm. E. Sinn, who for long periods managed theatres in Baltimore and Brooklyn, also Tom Davey who had the theatre in Memphis and afterwards the Detroit Opera House. He was an actor of the old school and the father of Minnie Maddern (now Mrs. Fiske) and it is through inheritance that Minnie comes by her remarkable talent.

The discipline which, to-day, is noted in all of her productions is entirely due to her father's training and teachings.

Associated with Tom Davey was Joseph Brooks now closely connected with Klaw & Erlanger, and himself one of the most extensive and successful producers of the present time.

Brooks, though, has had his ups and downs and when, twenty-five years ago, he and his partners tried to control the theatrical business of the country, he met with the same fate that Henry E. Abbey did; but he had the luck to get away from this catastrophe with his health. He was able to build up again and, no doubt, he is well satisfied with what he has achieved even though it took him twenty-five years longer to do it than he first thought.

The firm of Sam S. and Lee Shubert to-day is, perhaps, the second in importance in the world, if indeed it is not actually the one having the greatest total holdings of theatrical and stage property. When the number of theatres and companies, directly controlled by the Shuberts, is computed, it must be maintained that they are the most extensive providers for the amusement world in this country, or any other country for that matter. Yet what a beginning had these two unassuming boys of Syracuse, N. Y., and how recent is their uprising!

Twelve years ago, little Sam Shubert, who had been plying every possible vocation of the streets that a youth could indulge in, obtained employment in the Grand Opera House in that city, and by dint of energy and great persistency immediately began to indulge in speculative ventures on his own account. His first important undertaking was when he secured from George W. Lederer territorial rights for "The Belle of New York" which, because of the fact that Edna May, its original

representative, was a Syracuse girl, attracted vast attention in that city. Shubert prospered from the start and one of his earliest schemes was to place stock companies in all of the available theatres in New York State; he also had the rights for several New York successes. Within a year he held the lease on four of the best money making theatres betwen Albany and Buffalo.

Then his brothers Lee and J. J. Shubert joined him, and the three began to operate with that precision which was destined to place them, in a few years, in the very front rank of managerial factors. Sam Shubert was frail, small and insignificant in appearance; he did not weigh over ninety pounds, but he was an electric battery when set in motion, a veritable bundle of nerves, and his marvelous energy attracted the attention of several gentlemen in the mercantile line who were glad of the opportunity to invest their capital with so competent and pushing a manipulator. "On to New York" was the Shubert slogan and one fine morning Sam Shubert came to the metropolis, and astonished the natives by leasing the Herald Square Theatre for a term of years; thus was laid the foundation of the career of a firm which, to-day, controls twelve first class theatres in Manhattan, including The Hippodrome, in itself a tremendous undertaking which they have made immensely profitable, also the New National Theatre, Central Park West, which Lee Shubert is to head. In addition they hold the lease of about thirty theatres of importance outside of New York, one in London, and are the sole and exclusive managers of no less than thirty stars and combinations of the highest calibre including such well known celebrities as Mr. Sothern, Miss Marlowe and Mme. Nazimova. A few years ago when they brought Sarah Bernhardt to this country for one of her many "farewell" tours they handled the venture so

EDWIN BOOTH.

JOHN T. RAYMOND.

H. J. MONTAGUE.

HARRY MURDOCK.

GEO. L. FOX.

CLAUDE BURROUGHS.

MINNIE PALMER DION BOUCICAULT. MRS. WM. J. FLORENCE.

Stars of the 70's. Miss Palmer alone of this group survives.

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adroitly that the profits were the largest ever recorded in a single season for any amusement enterprise in the history of the world. It was on this notable tour that Sarah, being supposedly barred by the so-called Theatrical Syndicate from their theatres, was put to the severe necessity of appearing in tents, armories, and Convention Halls. The most recent additions to the list of New York theatres booked by the Messrs. Shubert are the New Comedy Theatre, The Maxine Elliott Theatre, also the Yorkville and Metropolis Theatres, now to be conducted on the same plan already successful at the West End.

The Shuberts, until about a year ago, were directly opposed, in all their operations, to the Theatrical Syndicate or rather to the firm of Klaw and Erlanger and their associates, but in the great "Vaudeville war" of last year, after notable conferences, they entered into a contract by which the majority of their theatres outside of this city were turned over to a new corporation called The United States Amusement Co. Through this procedure the two great powers that had been arrayed against each other for so long a time became one vast, peaceable whole; and the independent forces of the stage as far as the legitimate theatre is concerned are now confined to Mr. Belasco and Mr. Fiske, two intrepid and non-yielding personages who do not seem to be "in the wet" by reason of this changed state of affairs.*

*On April 30, 1909, it was announced that after several conferences between Messrs. Klaw and Erlanger, Mr. David Belasco and Mr. Harrison Grey Fiske, an understanding was reached whereby Messrs. Fiske and Belasco, without affecting their independence, were offered the booking privileges of the theatres controlled by Messrs. Klaw and Erlanger. No agreements were signed, no conditions were required, and no abridgement of the

The death of Sam Shubert at Harrisburg in a shocking railroad accident, which startled the theatrical world a few years ago has not materially changed the status of the Shubert firm, except that Lee and J. J. Shubert took the lead, and by vigorous application and extraordinary business tactics have caused the operations originally conceived by their deceased brother to expand until it has reached its present enormous proportions. It is but fair to state, though, that the aid received from the general manager of the Shubert attractions, Mr. J. W. Jacobs, has greatly facilitated the progress effected.*

In the theatrical business like any other perhaps there are strongly marked characters. Among the many personalities who follow this calling was Mr. Jake Tanennbaum, a good wholesouled Teutonic gentleman who for nearly half a century has managed theatres in the South, principally in Mobile and Montgomery, Alabama. At one time before the formation of the systematic booking facilities Jake was reputed as having "The Key to the South" which meant, theatrically speaking, that in order for a company to obtain bookings in the theatres south of Richmond, Va., it was necessary to see Mr. Tanennbaum. The writer has spoken of this gentleman's characteristics; one of these was a sense of humor which was strikingly illustrated on one occasion when a combination playing in Tanennbaum's Theatre at

existing policy of the two producing managers were suggested or discussed. The arrangement comprehended an extension of the sphere of their activities and a widening of the scope of their independence.

*The Shuberts activity in the past few months requires record. They have fifteen houses in Greater New York, while their out-of-town theatres and the number of their attractions have doubled. While these pages are in press, they have abandoned their London house.

Montgomery found the financial results of the engagement there so woeful that the manager of the company was unable to meet his obligations in the city, nor did he have sufficient funds to get his attraction to the next stand. He approached the credulous Tanennbaum and, explaining the nature of his predicament, pleaded for such financial assistance as would extricate himself and company from the dilemma in which they were placed. Tanennbaum was not over cordial in his reception of the unfortunate showman's grievance and began to relate how he had aided others in similar positions only to lose his money, and their friendship as well.

"But I give you my word of honor that I will return you the $50 which I need within thirty days if I am alive," said the company's manager, to which Tanennbaum responded.

"You mean to say then, that if I loan you $50, you will repay me within thirty days, if you are not dead?"

"Yes," was the answer.

So Tanennbaum advanced the money and the company went on its way to meet its engagement. The following summer as was his wont, the genial Tanennbaum appeared on the Rialto for the purpose of booking his attractions for the following season. This time it was noticed that he was in very deep mourning, wearing crepe on his hat and appearing greatly depressed. This spectacle attracted so much attention among his friends that one of them accosted him and inquired as to the nature of the affliction.

"A dear old friend of mine is dead," declared the Southern manager.

"Who," asked the friend; and Tanennbaum mentioned the name of the manager whom he had befriended.

"Why, I saw him only yesterday. He is alive and well," said the friend.

"Impossible," said Jake. "He told me in Montgomery he would be dead in thirty days if he did not return me $50 I loaned him, and he was a good fellow. I am in mourning for him."

On another occasion a party of theatrical agents and managers were discussing matters in the amusement world with Mr. Tanennbaum. Finally an argument arose over the relative strength of John and Sydney Drew as box office attractions. Both the Drews had played in Mr. Tanennbaum's Mobile Theatre that season, with their respective companies. Upon being asked by one of the parties whether he had noticed much difference in the two stars' popularity, Tanennbaum thought for a few seconds and then he replied:

"Difference, did you say. I should think there was a difference in Mobile! John Drew but Sydney didn't."

As evidence that in the theatrical business a man has more opportunity to recuperate from disastrous failures, the particular case of J. B. Sparrow of Montreal, Canada, is here noted.

Sparrow emigrated from Liverpool to Montreal thirty years ago, and, finding the city had no bill posting business to speak of, he established himself in that rather unpromising location. Montreal, three decades ago, was about as forsaken a city from an amusement standpoint as one would be likely to find. There was in this city of 150,000, at that period, two theatres, one the Theatre Royal and the Academy of Music. Sparrow now sought to find some reason for being a bill poster, so he, later on, secured a lease of the Theatre Royal, which is still standing, the oldest theatre, to-day, in America. It was almost impossible for Sparrow to get any companies to visit Montreal and there were very few to be had for anywhere in those days. Sparrow got behind in his rent; at one time he was two years behind with his landlord, who, was

a rich but very close Hebraic gentleman, named Josephs. Just as the latter was about to dispossess the broken manager, when all seemed to be lost, Sparrow was approached by H. R. Jacobs, a showman on a small scale, at that time, who had been giving tent shows and running museums in large cities.

Jacobs had accomplished the most remarkable feat of making money in Montreal and when he offered to buy a half interest in the Theatre Royal just as the unfortunate lessee was about to give up in despair Sparrow almost fainted.

However, here was formed a partnership of Jacobs and Sparrow and as if by magic the tide turned. The Royal, at popular prices, under the Jacobs policy, became a veritable mint. The firm branched out, taking on also the Academy of Music, and finally a third theatre which was newly built. Then Jacobs went to Albany, N. Y., and after making the same demonstration at what was then the Martin Opera House, he joined hands with Frederick F. Proctor, and thus was formed the great firm of Jacobs and Proctor, which, carrying out the Jacobs idea leased and managed no less than thirty theatres in which the scale of prices were 10, 20 and 30 cents.

As soon as Sparrow had been relieved of his financial difficulties, and after he had increased his holdings to five theatres through Jacobs' great showmanship, it is to be regretted that a truthful record of the outcome must state that Jacobs was ousted and, while it is not for this writer to express opinions or to criticise, the general impression was that no more glaring case of disloyalty of one man to another has ever been given publicity.

Jacobs although not as great a power to-day as he once was, is, nevertheless, successful and, in the city of Albany, has built up a fine business where he holds the lease in the one first class theatre there; he also has a theatre in

Cohoes. Undoubtedly it is his wish to be comfortable and quiet in the evening of his life; surely if he were so disposed he could have had another run for Napoleonism.

Edward E. Rice, whose fame was originated through the production of his American comic opera "Evangeline," has had about as stormy a career as could be wished for, even by one who is desirous of justifying the adage that "you can't keep a good man down." Rice has given more people a chance to climb the ladder of fame than any one man in the theatrical calling, and the list of now famous stars who got their first boost from this hustling manager is so long, and has so often been published, that its repetition here would be superfluous.

While "Evangeline" was by far the most prominent of Rice's compositions, his reputation does not by any means rest there, and it is doubtful if the work he did in "Horrors," "Revels," "Hiawatha," "Excelsior, Jr.," and "Conrad the Corsair" was not just as efficient and, in the case of "The Corsair," a revival at any time would be propitious, for surely the type of musical comedy now seen on Broadway stages is not to be compared with this delicious morceau.

Rice was not a musician from a theoretical point of view, and it is doubtful if he could write his own scores, but he was a genius at the piano and he could whistle off the most original and entrancing gems; it was in this manner that he composed the wholly delicious score of "Evangeline." Although in recent years Mr. Rice has not been actively engaged in management, he is never idle, and is always to be found about "the Great White Way" where no surprise would be created if he were to "bob up" any day with some monster scheme for the amusement of the public.

Very similar to the career of Mr. Rice was that of the late David Henderson, who had been for many years the

STEPHEN FISKE.

JACOB TANNENBAUM.

JAMES L. KERNAN.

C. J. WHITNEY.
(*Deceased.*)

GEORGE W. LEDERER.

A group of managers.

JOSEPH FRALINGER.

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Dramatic Critic of the Chicago Tribune, but who in the late 70's leased the Chicago Opera House, one of the most beautiful and costly theatres which that city to-day affords. Henderson here exploited a policy wholly original and seemingly successful; his productions of "Alladin," "Blue Beard, Jr.," "The Arabian Nights" and "Sinbad the Sailor" have never been surpassed in this country at any period.

The remarkable fact that these superb revivals of Fairy Tales dear to the hearts of the people, accomplished runs in excess of 100 performances, was sufficient to make the name of Henderson a strong factor throughout the country. Henderson also leased the Duquesne Theatre in Pittsburgh, and sent out touring companies with his Chicago successes; it must, unfortunately, be stated that these tours were always unprofitable. Strange to state, New York City did not duplicate the Chicago record for any of Henderson's productions.

In due time he was compelled, like so many others, to reduce his operations to a minimum. The last few years of his life were spent as the agent of the Equitable Life Insurance Company. Still he was always restless and even while in the employment of the insurance company he was wont to dabble in small snaps and affairs of the theatre, generally with disastrous results. Only a few months ago he breathed his last in Chicago having succumbed, after a long period of suffering.

Herr Heinrich Conried came to this country about 1875, and first appeared in the Germania Theatre on East 14th Street, and afterward at the Thalia Theatre on the Bowery. He had been successful in Germany and Austria; his reputation abroad had been gained by his artistic representation of the title role in "Doctor Klaus," which Sydney Rosenfeld afterward adapted and produced in English as "Dr. Clyde," with only moderate

results. Conried, however, scored tremendously in this character which was a sort of German Josh Whitcomb. There can be no question as to the influence which Herr Conried gave to the German Theatre of which he was the leading spirit, as stage director, artist, and as business executive. He soon raised the plane of the heretofore doubtful standard which his predecessors had established; then he changed the policy from comedies and dramas to operetta and had no difficulty in attracting the better class of American theatregoers to his excellent performances.

Conried, in an evil or rather untimely period, decided to enter the comic opera field, as opposed to Colonel McCaull and Rudolph Aronson who were then the important providers of light opera in English, and particularly with a production of "The King's Fool,' which was one of the last attractions to be seen at Niblo's Garden before it was torn down. It attracted vast attention by the marvelous mise-en-scene, and the superb ensemble which New York had not been accustomed to up to that time.

Comic opera spelled ruin in those days and the redoubtable German director had many hard roads to travel in his effort to establish his company on a basis of profit. In fact it must be said he was not always able to meet his obligations and on more than one occasion the sheriff had business relations with the future director of the Metropolitan Opera House.

Twenty-five years ago the operatic field was indeed a precarious one, and the dignity and regularity which to-day characterize the financial side of it, were wholly lacking. Some of the vicissitudes and trying experiences which befell a few of the comic opera impresarios of that time would read strangely to-day. One of these who, because of his present rank shall be called "Mr. Blank," roughed it in the early 80's to such an extent that one of his experiences should be related here.

Mr. Blank had a company of about fifty members, including a chorus of thirty-four. At this time the company was presenting one of the Gilbert and Sullivan operas, "Iolanthe" by name. This opera converged on the influence of fairies in politics, and the male roles and chorus represented high stationed peers and parliament members. The financial results of this tour through the New England cities became so serious that Mr. Blank was not only unable to pay the salaries of the company, but had the greatest difficulty in meeting the company's hotel bills. At length the troubles began to multiply so that it was necessary for him to resort to his wits; in this respect he was by no means wanting. Going toward the proprietor of the hotel in Bridgeport, Conn., just as he was about to attach the company's effects, Mr. Blank said:

"I regret that we can not pay you what we owe, but why close us up and break up our tour; instead of your seizing our effects, loan them to us. Come on with us to New Haven, or send one of your clerks and we will pay you there all we owe you, also all your expenses."

This plan seemed fair and was approved of by the hotel man and he went along to New Haven but, unfortunately, the business done at New Haven was so bad, that instead of being able to pay the hotel man from Bridgeport, there was not enough money left after paying local expenses to pay the hotel bills of New Haven itself. Here indeed was a dilemma, but Mr. Blank was equal to the precarious state of affairs. Thereupon he accosted the Bridgeport boniface: "My friend, I regret exceedingly to inform you that so far from being able to meet my promise to you I am even unable to pay the hotel bills here. Therefore I ask you as a matter of self-protection to explain this unfortunate situation to the proprietor, and ask him to come along to Hartford, one of the best operatic towns in this

country; here business will surely be large enough to admit of paying the amounts due you and also the New Haven bill."

If the reader of this record is inclined to express doubt as to the veracity of this recital as far as has been told, he had better read no further for he did not know Mr. Blank, and this writer did, and that's "the answer." The New Haven proprietor seeing that the only way he could obtain satisfaction would be to join his Bridgeport confrere, journeyed with him to Hartford, but Hartford was little or no better and soon the company reached Providence, R. I., carrying in their train no less than six hotel men and two railroad ticket agents, Mr. Blank having had to resort to this method to obtain transportation for his large organization. Once when Mr. Blank was asked why he did not close up his tour and end his worries, he replied: "Stop," did you say!—I wish I could, but I can't. It is easier to get to the next town than to get this big company to New York. There is some hope always to be aroused in "the next stand," but to return to the metropolis isn't easy and—it's a good long walk."

At Providence new troubles began to accumulate and in the morning on reaching the opera house he was waited upon by a delegation of members of the male chorus of his opera company, who informed him politely but very firmly that they had come to him most reluctantly, but, inasmuch as they saw no improvement in sight and that they had prospects in other quarters, they were compelled to notify him that if they did not receive the salaries due them, or at least a respectable portion thereof, they would, greatly against their will, be forced to refuse to appear that night. This was indeed the last straw, but Mr. Blank was up and doing. After the first shock subsided, he held a conference with himself, and then proceeded to the hotel where the company was stopping.

Quietly, so as to attract no attention, he asked the proprietor of the hotel (the city hotel) if he would favor him with the use of a parlor or a large room with a piano in some restricted section of the hotel, to which the unsuspecting boniface at once yielded and then with the assistance of the bell boys of the hotel he collected the eight hotel men and ticket agents and securely locking them in the room addressed them in a manner worthy of a Bryan or Roscoe Conkling. Explaining his predicament, he appealed to these credulous and now astonished creditors of his and finally said:

"You alone can save the day, you have all sat in front so many nights and witnessed the opera, and are quite familiar with it. Here is a piano; in my hand I hold the score of "Iolanthe" and as I can play the accompaniment I can teach you sufficiently so that if my chorus does go out as threatened we can at least give a performance, and not have to dismiss the audience, and perhaps, get stranded here, in the city of Providence, a place where, of all localities, I for one would not care to reside permanently." That night at about 8:15 absolutely unknown to the other members of the company, and to the utter consternation and amazement of the female chorus, who were then on the stage, on marched The Chorus of Hotel Landlords and those who were present and privileged to hear them sing that opening line "We are peers of high and lofty station," have surely never forgotten the spectacle. Of course the opera was "cut" and the first act was very much hurried, but Mr. Blank had triumphed; in the second act the regular chorus, to a man, voluntarily offered to return and the opera was continued for the rest of the evening, as if no crisis had ever threatened.

The news leaked out however and the press treated the matter in so humorous and lengthy a manner that the engagement which was for four nights and one matinee,

was quite successful and at its close there was enough surplus, after paying all the expenses, to bring the tour to an honorable end. The entire organization was brought to the city, and Mr. Blank, nothing if not persevering, began organizing another company, which a little later he launched in a new opera and with the most satisfying results.*

Minstrelsy received its first really important impetus in this country early in the career of J. H. Haverly, who at all periods of his reign as a manager controlled minstrel bands. It was when he evolved the world-famed Mastodon Minstrels (40 Count them 40) that he attracted the vast interest and the enormous audiences which ever after were accorded to his enterprise. Haverly also was the first to put out a certain mastodonic type of lithographs and pictorial printing, and there can be no question as to the tremendous uplift he gave to Ministrelsy. In fact, the demonstration he made with the "Big Show" was quickly copied, and an effort was made, not only to emulate his methods, but by no less a rival than R. M. Hooley, the very father of the old school of minstrelsy. He put up a battle royal with Haverly, equipping a monster aggregation which he called "Hooley's Megatherium Minstrels."

Hooley when asked what a Megatherium signified, replied, "A Megatherium can swallow a Mastodon."

For several months these two big bands played in opposition to each other and declared war, while the agents of both were engaged in many pitched battles. Hooley had for his star the great and only Billy Emerson, and he also

*The tale of Mr. Blank has served so often, and as a volume has just appeared which makes his exploit its basic subject, it becomes necessary for the author to reluctantly confess that he himself was Mr. Blank.

had extraordinary designs for his lithographs and printing; Haverly easily survived, and until his death his Mastodon Minstrels served to finance many of his serious deficiencies in other quarters.

But Haverly and Hooley were not the only showmen to enter this phase of minstrelsy. Michael B. Leavitt, then a veritable Napoleon himself, controlling the first chain of theatres to the Pacific Coast, and one of the most active workers of his generation, organized what he then called Leavitt's Gigantean Minstrels; he was by no means an insignificant factor in the triumvirate of minstrel managers. Leavitt had really the largest and most expensive band of the three, and he, too, had a virtual circus method, having four agents in advance, and no less than sixty different kinds of lithographs. But it can be truthfully said that, aside from Haverly, Leavitt alone of these rivals made any profit.

M. B. Leavitt who is alive to-day and to be seen on the Great White Way any day, looking like a typical youngster, with a fast gait and optimistic mien, was really making history at a rapid rate in his early career, and few indeed of the rich managers who compose the mighty so-called syndicate, can deny the service he rendered to posterity. Had it not been for the state of his health it is open to serious question whether he would not have been to-day an important member of the very syndicate itself. Leavitt gave many of to-day's prominent theatrical business men their first chance; Mr. Al Hayman at one time was in Leavitt's employ, George W. Lederer was also first employed by him. In fact throughout the 70's and the greater part of the 80's, Leavitt was the principal manager who had multitudinous enterprises. He was also the first to have a New York office, and he systematized, as far as his own business was concerned, a veritable clock like service for those with whom he was affiliated.

Leavitt, too, was ambitious and while he made the most of his money on the least artistic of his ventures he deeply regretted this and always aspired to uplift his name. He even entered into almost dangerous business deals with Colonel Mapleson, Maurice Grau and other great personages for no other reason than to be identified with their artistic entourage, and if the truth were known these managers and many others have Leavitt to thank for having been safely carried over more than one stormy voyage. As a matter of fact, Leavitt provided a large share of the capital that made it possible for Henry E. Abbey to finance Sarah Bernhardt's first American tour.

A few years ago when Leavitt returned to America from abroad, fully recovered from a malady which had been pronounced incurable, he astonished his numerous friends on the "Great White Way" by his changed appearance. In fact, the recovery was so extraordinary that it has been referred to in medical history. It was this attack on his mental equilibrium that interrupted Leavitt's marvellous march on to the control of nearly all theatredom. On the day he arrived in this changed state he met Al Hayman, who once was in his employ and who is to-day the richest theatrical manager in the world as a result of his having accomplished the very thing that Leavitt had almost completed when his breakdown came. Hayman hailed his old-time friend and associate and in the midst of the animated conversation which followed he slapped his hand on the recovered showman's back and exclaimed:

"Well, well, Mike, it's too bad you ever got ill. You would have been one of us (meaning, of course, the so-called theatrical syndicate).

Leavitt replied with that quick repartee that was always his: "'One of us,' did you say? Well! I like

FRANK DUMONT.
Oldest minstrel manager still in activity.

MICHAEL B. LEAVITT.
Pioneer and original theatrical plunger.

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that! If I had not been taken ill I think it possible you might have been 'one of me.'"

Bartley Campbell was a playwright whose career when it reached the stage where he would be enabled to have his plays read at all, was very much on the same order as that which has been the lot of Eugene Walter whose "Paid in Full" made his fame in a night and changed his financial circumstances from one extreme to the other almost within a year. In the case of Campbell there was at least no justification for keeping his works from production for so long, because he had indicated great ability in various ways. Still it was not until he received an opening for his play, "The Galley Slave" that the fickle goddess of fortune smiled on him, but then, when it did come his way it was with a vengeance; no less than four companies were sent out with "The Galley Slave" which for that period (more than thirty years ago) was remarkable.

However, Campbell began to shake the dust off the manuscripts he had previously hawked about to managers without result, and now being recognized, he disposed of "Siberia," "The White Slave," "My Partner," and many others, and all made money for their producers. Eventually, Campbell became his own producer and manager and his career later took on some of the vicissitudes which had characterized his earlier years.

Thirty-five years ago, at the Union Square Theatre in this city, an organization from England known as the Vokes Family came to these shores and modestly announced themselves as a quintette of comedians and that they would be seen in a nonsensical travesty entitled "The Belles of the Kitchen." There were just five in this troupe—Rosina, Jessie, Victoria, Frederick and Fawdon. Frederick was not a relative, but was engaged as the

comedian and was a fixture with the company as long as they appeared as a "family" in America.

At the first appearance of this company the success was so astonishing and the surprise so remarkable that the vogue of the Vokes family at once became tremendous, and, for nearly two decades, it was possible for them to play to receipts equal to that of any of the stars or even some of the Grand Opera Companies. The leading spirit of the organization, if indeed it is fair to single out one in this collective band, was Rosina who long after became the star of a company which presented gems in the way of playlets and curtain raisers.

Her company included Felix Morris and Weeden Grossmith and up to the very day of her death, she was one of the greatest attractions and one of the most beloved artists that the stage of her time possessed. Her death caused a shock because of her worth as a woman, for Rosina Vokes' life was a busy one, and many indeed felt the benefits of her activity in the aid of her profession's poor.

The success of the Vokes Family caused other small bands of talented players to be equipped and the first of these was Salsbury's Troubadours at the head of which was Nate Salsbury who from the fortune he had made on this little troupe was enabled to purchase an interest in the Buffalo Bill Show from Wm. F. Cody. He, after about fifteen years of great results, gave up his interest in the "Troubadours" which included Nellie McHenry, John Webster, John Gourlay and another lady whose name is not now recalled. Miss McHenry is still living and in fact is a star at the head of her own company though she does not, sad be it to relate, come to the Metropolis as was her wont in the days when she had the aid of Salsbury and her husband, Jack Webster who disappeared suddenly several years ago, leaving

no traces whatever. A son by the marriage, also known as Jack Webster is now a decidedly successful leading man who has had much experience in provincial stock companies.

Annie Pixley was a very prominent figure in the theatrical world in the span from 1875 to 1895, and as M'liss in "The Child of the Sierras" held the public so that she virtually became the successor of Lotta.

LOTTA herself retired in the prime of life while her zenith was indeed in sight rather than in the rear; yet her action is greatly to be approved. Would that more of our players, having amassed fortunes and left the public impressed with them at their very best, might take their leave before they have utterly disillusioned their audiences; but let it not be said that Lotta is not missed. In this instance the retirement might have been supplemented with an occasional representation for charity, in order that players if not playgoers of this generation could be made witnesses of her consummate execution of any role she may have elected to assume. Firefly was her great achievement in the opinion of this writer.

Maggie Mitchell, like Lotta, held sway up to about twelve years ago and her appearance anywhere would result in packed theatres and delighted audiences. Miss Mitchell who is now Mrs. Charles Abbott, is living in Long Branch, N. J., in a well-earned retirement, and is to be seen driving along Ocean Avenue, any pleasant day at any time of the year.

The first of the Yiddish stars was M. B. Curtis, who as Sam'l of Posen was a factor for two full decades. Although his performance was wholly artistic and has never been equalled, his career has nevertheless been a decidedly stormy one. In recent years he has found great difficulty in obtaining rcognition despite the fact that the exquisite art which characterized his interpretation of

Samuel Plastrick was everywhere conceded. Perhaps the tragedy which he was connected with in San Francisco and which at one time looked very serious for Curtis, may have had much to do with the shortness of his vogue.

Frank Bush preceded Curtis in the interpretation of Hebraic characters, but as he did not have an important vehicle for his talents and as his tours were confined to the provincial circuits, it is but fair to give Mr. Curtis the credit of being the first to present the "Hebrew Drummer" to American playgoers in an artistic manner. Bush has survived, and is to-day a sterling attraction in vaudeville. His career has covered nearly thirty-five years, a record to be proud of particularly when one considers the prejudice he has had to contend with, because of the type of character he assumes.

Johnstone Bennett, who breathed her last only a short time ago, was distinctly without an equal in her time, in the roles for which she was so peculiarly adapted. Her Jane will stand out as absolutely unique and one of the most substantial successes of the early regime of Charles Frohman. An effort was made by this indefatigable manager to supply Miss Bennett with a successor to Jane; as a matter of fact, she did appear in a play entitled "Fanny," which was supposed to be a sequel to "Jane," but it failed most ingloriously. Even an attempt to create an unnatural duration to its run by placing La Loie Fuller as an added attraction between the acts, was fruitless. The comedy had a decidedly short career at the Manhattan Theatre and its out of town bookings were abandoned. Miss Bennett, however, procured an excellent protean sketch entitled "A Quiet Evening at Home" by Kenneth Lee, and this served her in vaudeville for many years where her weekly salary varied from $300 to $500, according to her necessities and the managerial humor.

CHAPTER III

Mrs. John Drew, mother of John, Georgia and Sidney Drew, was one of the best, if not the best of the many of her sex who managed theatres. The Arch Street Theatre, 6th and Arch Streets, Philadelphia, where all of the Drews received their stage training is still standing.

The Arch was truly the home of comedy and the production of such classics as "Home," "School," "Ours," "London Assurance," "Still Waters Run Deep," and "The School for Scandal" have rarely been surpassed, if indeed equalled in later years.

Mrs. Drew retired from the stage long before she abandoned the business direction of her famous playhouse.

Another actress-manager whose career was replete with notable and earnest effort was Mrs. F. B. Conway who, like Mrs. Drew, had a family of players as the backbone of her ideal stock company in the Brooklyn Theatre which she managed up to the time of her death. The two Conway sisters, Lillian and Minnie, became conspicuous features of the Metropolitan stage from 1870 to 1885. Lillian married Jules Levy, the Wizard of the Cornet, and she afterward became a prima donna of comic opera; her Josephine in "Pinafore" was highly praised. Minnie Conway was wedded to Osmond Tearle, a Wallackian favorite who, three decades ago, was the matinee idol over whom New York's jeunesse doree raved.

Mrs. George Holman (Harriett Holman), the pioneer

of English opera in America and mother of Sallie, Julia and Alfred Holman, was surely the ideal stage mother of her time. It would take a book to chronicle the vicissitudes and interesting experiences of this family who for twenty-five years, were conspicuous on the Canadian and American stage. The city of their principal operations was Toronto, where they owned the Royal Opera House. There, more than one production was made long before it was heard in the United States. Harriett Holman always conducted the orchestra and staged all the operas and plays which they presented.

It is said of Mrs. Holman that she produced one of the Gilbert and Sullivan operas in three days, having only a violin part of the score and the libretto. The Holmans gave more than one of the stars of to-day their first chance; it will be news to many to know that our own favorite comedian, Wm. H. Crane, was actually apprenticed to this organization. The spectacle of Crane actually singing tenor roles in grand and comic opera is nevertheless a fact. He remained with the Holmans nearly a decade. When Edward E. Rice produced "Evangeline," Crane scored a tremendous hit in the role of Leblanc. Previous to this he had been a member of the Alice Oates Company.

Another Holmanite was Master Chatterton who was no other than the Signor Perugini of to-day; his career with the Holmans must be fast and securely impressed on his own memory. The years of barn-storming which he did with this precarious band has not, noticeably at least, left any mark on his always cheerful personality.

For a long time all the legitimate theatres in Toronto and Montreal were managed by members of the gentler sex. The Grand Opera House in Toronto, all through the latter 60's and 70's was like all theatres at this time, a "stock" house; traveling companies were rare indeed.

The Grand was managed by Mrs. Morrison, an excellent actress and a clever business woman.

In Montreal the Theatre Royal was managed by Fanny Marsh who hailed from Portland, Maine, and who maintained all the year round, one of the best dramatic companies procurable. The theatre which Mrs. Marsh built in Portland is still standing and for years, has been the vaudeville house of that city, under the management of B. F. Keith.

In those days it was the custom to play stars every other week in the theatres having their own stock company, and it was usual for the great actors like Booth, McCullough, Forest, Barrett, Charlotte Cushman and others to send a stage manager one week ahead of their appearance to rehearse the actors. It was not at all uncommon for such a company, and under such circumstances, to present eight plays in one week. All were heavy productions, principally Shakesperian, and yet the performances were by no means intolerable nor would they be so accounted to-day. Imagine the spectacle of our present-day actors indulging in this effort!

It would be well to observe that the compensation received by actors and actresses was infinitely small compared to what is now paid. In fact the entire salary list of a company then would rarely exceed what is to-day paid a leading lady. John McCullough was glad to get $35 a week in Montreal not so many years before he died.

The variety theatres of thirty-five and even twenty years ago, gave tremendous bills just as now, but there was no $3,000 a week for the Lillian Russells of that time; Vesta Victoria, who now gets $2,500 a week, was well satisfied with $100 a week at a period when she was quite as good as she is now; and Vesta Tilley, who now receives $1,750 a week made many a trip to America on the promise of $150 a week.

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The vaudeville salaries of to-day are worthy of considerable space, but it is quite sufficient for the moment to observe that there were no gold bricks in the olden times, and the selling of well-known names from the legitimate stage after they had there lost their usefulness was unknown in the Varieties of the distant past.

Some of those who read this record will surely agree with the writer that the programmes given at the old Union Square under Bob Butler, or at the Eagle Theatre under Josh Hart, or down at The Theatre Comique under Ed Harrigan and Tony Hart, and last but not least at Tony Pastor's on the Bowery were equal in every way to the best that are given to-day even at Hammerstein's or Percy Williams' theatres. There were just as many feature acts then as now, though one act plays were not conspicuous. Still these variety theatres had competent authors attached to the salary list who turned out afterpieces, week after week. I recall George L. Stout and J. J. McCloskey, not to mention Ed. Harrigan, who, began by writing the "Mulligan" series to run thirty-five to forty-five minutes. It was not until Harrigan and Hart became their own managers that they gathered about them the extraordinary array of comedians which set this big town by its ears. Then it was that their plays ran a full evening.

The favorites of the Harrigan plays are passing to the beyond very rapidly; Annie Yeamans, the greatest of them all, still lives, and is yet to be seen before the footlights. The demand for her services is a lesson to those who would maintain that the career of a player is at best, short, and that the public is not loyal to its favorites.

Some of the greatest stars of to-day received their first training in the variety theatres, but perhaps the most interesting is Denman Thompson. Even his one big success, the play that for thirty years brought him fame

MINNIE CONWAY.

LILLIAN CONWAY.

MRS. F. B. CONWAY.

FANNY DAVENPORT.

CLARA MORRIS.

A group of celebrated players of a dignified period of the theatre

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and fortune, was first played in the varieties. "The Old Homestead," the play that has been seen by more people than any ever written, is only the enlargement of a thirty minute sketch played by Thompson, all over this country, called first, "The Female Bathers," and, afterward, "Uncle Josh," and finally "Joshua Whitcomb." Even before "The Old Homestead" was produced "Joshua Whitcomb" had been spread out into a full evening's performance. The performance as given to-day is virtually the same as when it was a sketch.

Joe Murphy also began on the variety stage, though his great fortune was amassed in the legitimate field with his plays "Help," "Kerry Gow" and "Shaun Rhue." Strange to say, when Murphy, only a year or two ago, sought to return to his first love and present in vaudeville a condensed version of "Kerry Gow," he was very coldly received and got no farther than his opening week at Yonkers where he was forced to give a "try out" like a veritable beginner.

John W. Albaugh is retired now, and living at Long Branch; his was a career well worth noting. In the period from 1879 to 1883, Albaugh managed theatres in Baltimore, Washington and Albany with stock companies as their sustaining influence. Every star of the great past has spent periods in Mr. Albaugh's theatres, and Booth, Barrett and Charlotte Cushman were practically frequent visitors. Albaugh played himself almost constantly in the 80's. He married Mary Mitchell, a sister of Maggie Mitchell, and a son by this marriage, John W., Jr., has become prominent as an actor.*

It is to be insisted upon that men like Bob Miles, John Ellsler, R. M. Hooley, The Meech Brothers, R. M. Field, John W. Norton (who brought out Mary Anderson),

*John W. Albaugh died February, 1909.

David Bidwell, Tom Maguire and others are not to be found conducting the provincial theatres of this country to-day; the writer would feel justified in theorizing further on this subject were it not for want of space. The mere mention, however, of their names will be gratefully noted by those readers who recall their pleasing personalities. Some must indeed have cause to recall the many deeds of sacrifice which characterized their managerial policy.

There are but few such men left in the theatrical field, and it is to be regretted that it can not be said that their successors have followed in their footsteps. We have progressed in much, but that goodness of heart and the comradeship which in olden times made managers help one another and made even the prevalent disasters less difficult to endure, are to-day conspicuous by absence.

Perhaps the most unique and certainly the most interesting figure of his time was John Stetson, the very mention of whose name should and will be received with delight by those who knew him. Stetson has been often made the victim of gross caricature and the many stories of an inviduous nature which have been published about him are either greatly exaggerated or else they are romance itself. Stetson was a showman and a successful one. Though brusque and somewhat hard to get along with, he was, after all, tender-hearted and he possessed an unerring instinct in the selection of attractions. He rarely made a miss. When he did, no one was as quick as he to acknowledge it. In Boston, whence he hailed, his word was as good as his bond.

It was not the intention of the writer to indulge in anecdote. As has been stated above, much that has been written of Stetson was untrue and wholly unjustified. But there is enough that is really true to tempt the

writer to recall a few of his most quaint sayings; those recorded here can at least be vouched for.

When Stetson was managing the Globe Theatre in Boston, one of his annual visiting stars was Mrs. D. P. Bowers and just before her appearance in each city, her managers caused large posters to be placed everywhere with only her three initials (of very large size) on them: D. P. B. On the opening night of her engagement in the Hub the theatre was not as crowded as the great Boston manager would desire, so that he was in a rather poor humor. In the lobby a stranger pointed to one of the big posters across the way and inquired of Stetson:

"What do those three big letters over there stand for?" To which Stetson gruffly replied:

"Damn poor business!"

On another occasion Stetson had as the feature at the "Globe," Lillian Olcott in Sardou's "Theodora." The lithographs were most attractive and one, a big three-sheet, had a portrait of Theodora entering the cage wherein were three man-eating lions. Stetson was standing in the foyer of the theatre when he was thus accosted:

"Is this a good play, Theodora?"

"Yes," said Stetson.

"Are those real lions?" asked the man.

"Yes," murmured the manager.

"Is it true that Theodora goes in the cage with the lions?"

Stetson, not pleased with the business the play was doing, replied roughly, "No, but I wish to God she would."

There is one story about Stetson which I have never felt sure enough of to vouch for its veracity, but as it was told me by one of the most prominent theatrical men in this country who claimed to have been within earshot of the conversation, it is here repeated.

It seems that Stetson was sitting in the front row of the orchestra on an important night of a comic opera's first production. This was most unusual for him as he always made it a rule to watch these first nights from the wings. However, on this night he was listening to the overture and his attention was attracted by the cornet player who was idle, although all of the other instruments were heard. Stetson said nothing until the cornetist had been silent for nearly a moment. Turning to him, Stetson demanded to know why he was not playing his instrument. The cornetist, greatly disturbed by this sudden approach, answered in a trembling voice: "I have sixteen bars rest."

"Rest! did you say?" asked Stetson.

"Yes," said the musician.

"I don't pay to rest. I pay you to play and if you don't blow your horn and keep blowing it you can go to the box office and get your money and rest as long as you like," was the excited retort.

It has been stated above that it was Stetson's habit to stand in the wings on an opening night. That this was only too true many a stage worker has known to his sorrow, and more than one of those still living can so testify.

Stetson was the lessee, for many years, of the famous Howard Athenaeum in Boston. It was conducted by him as one of the very few strictly variety theatres which this country supported at that time. The bills were changed weekly and on the Monday nights, placing himself in the first entrance, alongside the prompter's box, he would watch each turn with that eagle one eye which he had, and which has so often struck terror in a performer's breast.

On this particular night Stetson was evidently in one

of those humors that were dreaded by those who feared him. The very first number was a team of song and dance men who had been sent from New York by an agent and represented to be headliners in their specialty. After their first verse, the manager called them off but the team did not respond quickly. There were no hooks in those days but Stetson, now in a rage, screamed to them to come off, which they did. Trembling from head to foot they approached the manager who inquired of them what was the name of that song they were trying to sing.

"Where Can Those Beautiful Canaries be Found?" answered the frightened performers. Stetson now thoroughly in a passion, yelled out:

"D——d, if I know, but you can go to the box office and get your week's salary and take the rest of the week to find out."

There are no Stetsons to-day; the great magnates of vaudeville, with the exception, perhaps, of the late Tony Pastor, do not indulge in such pleasantries as that of paying a team a week's salary after they had proved wanting at the first performance.

Stetson was managing the old 5th Avenue Theatre on Broadway and was playing to a capacity business with Gilbert and Sullivan's "Mikado." Having no worry for himself he was wont to visit the other theatres and, as he used to put it, "Observe a thing or two and learn a thing or two." One night he went into the Bijou Theatre (the same Bijou now managed by the Sire Bros.), where the Comley Barton Company with Catherine Lewis, John Howson and others were giving Audran's "Olivette." Business here was fair, but had not yet reached the tremendous run it, later, achieved. He looked around the auditorium and began to sympathize with James Barton, one of the two directors of the company. Barton became

indignant and said that Stetson could keep his sympathy, that business was good, and profitable too, and turning to Stetson, he inquired:

"How much do you think there is in this house to-night?"

"Oh, I don't know or care, but I think it's a shame that such a good fellow and so good a company as you have here should play to such a small house."

Barton, now thoroughly enraged turned to Stetson, he said:

"See here, Dick Deadeye I'll tell you how much there is in that house. There is just eleven hundred dollars."

Stetson took another look, then he went down the center aisle and looked above the orchestra floor and, returning, observed to Barton, with that roguish look that none can forget:

"Say Jim, that's an honest usher you have here. I wish I was so fortunate in that respect."

"What do you mean?" sniffed Barton.

"I mean if there is eleven hundred dollars in this house to-night, then someone has dropped eight hundred on the floor."

John Stetson was manager of James O'Neill for many years, and the star who was so long identified with "The Count of Monte Cristo" prospered greatly under the Bostonian's guidance. Once the representative of Stetson wired him that his presence was needed in Chicago, where the company was appearing at McVicker's Theatre. The treasurer of this establishment was at the time a Mr. Sharp, who, after the death of J. H. McVicker, became manager. It happened that Stetson arrived in Chicago about noon on a Saturday, which was, of course, a matinee day, and it is quite evident that he did not relish being called upon to make the long journey. At all events, as he proceeded along Madison Street the mati-

nee crowds were pouring into the theatre. Stetson's attention was attracted by a huge sign which read:

MATINEE TO-DAY AT 2 SHARP.

Of course this meant that the performance would start promptly at the hour advertised, but Stetson's ire was aroused at what he thought a presumption on the part of the house treasurer. Approaching the box-office, before he had a chance to exchange greetings with any of his friends or representatives, he shook his finger in the face of the "knight" of the box-office, saying: "See here! Take that sign in and have it changed. I am running this house, and I want the sign to read:

MATINEE AT 2. STETSON.

John F. Poole held a decidedly conspicuous position in the amusement world from 1860 to 1885. He was director of amusements in the old Theatre Comique at 514 Broadway where Josh Hart reigned and where Harrigan and Hart produced their "Mulligan" series of plays. It was when he joined hands with Tom Donnelly and the firm of Poole and Donnelly had evolved, that Poole was a factor in the business side of the theatre. Donnelly had been a "way back" even at this period and had long reigned over Donnelly's Olympic in Brooklyn. Together these two old heads conceived the idea of leasing the Big Opera House on 23d Street and 8th Avenue and managing it as a combination house. They were the originators of the plan—which to this day has not in the least been disturbed; it is to their credit that they accomplished success despite many obstacles. That theatre which, up to then, had been persistently depleting the fortunes of those who dared to trifle with its fate, began to draw the great West

Side public; Poole and Donnelly gave this public the Broadway attractions at fifty cents.

This firm should be classed as the pioneers of the combination theatre of this type. Later on, the Grand Opera House fell into the hands of Augustus Pitou, and Poole took on the 8th Street theatre; but no amount of energy or brains could reassemble the following he had before created. Although Charles Frohman opened the house, with one of his productions, the theatre had a varied and checkered career and finally became a German theatre, under the management of Adolph Phillip who here achieved the extraordinary run of over 600 performances for his play, "The Grocery Man of Avenue B."

In speaking of Tom Donnelly it should be stated that his son and daughter, Henry and Dorothy, have had interesting careers; Henry having been star, manager and playwright while Dorothy is now playing the leading role in the "Lion and the Mouse" with much success. In fact, in one season at the Murray Hill Theatre under her brother's direction she assumed no less than forty roles of importance and nearly all of varied character, testing her versatility severely.

This Murray Hill Theatre at 42d Street and Lexington Avenue, while under the artistic and general direction of Henry Donnelly came nearer to being a playhouse, as the term should be understood, than any other this writer can recall of recent years. Dorothy Donnelly was by no means the only development of the strenuous stock days that there prevailed. Frances Starr, who now is one of Mr. Belasco's most successful stars, only a few years ago got her first chance from Mr. Donnelly and, in a single season, this now charming actress grew from an awkward amateur into a finished and painstaking artist.

No season goes by that there does not come into this jaded metropolis some youthful player, unheralded, hail-

DENMAN THOMPSON.

EBEN PLYMPTON.

HUBERT WILKE.

GEORGE RIGNOLD.

JAMES O'NEILL.

W. E. SHERIDAN.

"Great actors past and present."

ing from some provincial stock company, where little of the artistic is wont to prevail, and soon a new star shines above the horizon. It is well that the manager for these few stock companies about the country are usually players of vast experience, or managers still active and vigorous, and of the old school. It is this state of affairs that has held up the artistic fabric of the dramatic structure and when this source of incentive becomes exhausted, it will not be easy to predicate the future artistic possibilities of the stage.

"Tom" Donnelly had much of the Hibernian wit characteristic of his race. An anecdote recalled of him while he presided over the destinies of the palatial theatre on West 23rd street, is to the effect that his property man, one Monday morning near the season's end, when business was on the wane at the box office, approached him with a large list of perishable properties for the current attraction. Among these was an item calling for several yards of hose and a chemical device for the purpose of destroying the effect of smoke and fire. Donnelly protested that this was a wholly unnecessary expense and could be dispensed with.

"But," said the property man, "you want to get your audiences out of the house without danger or panic."

To which Donnelly responded quickly: "Never mind about getting the audiences out of the house. Better conceive some plan to get them in just now."

Mary Anderson began her professional career in Louisville, Ky., as Juliet. She was partially successful, being only $10 in debt to the management at the end of the first week. Ben de Bar, a celebrated Falstaff, tendered her a nine weeks' engagement in St. Louis, where she won great success but little money. The plucky Kentucky girl soon attracted the attention of John W. Norton of St. Louis who was greatly impressed with her possi-

bilities, especially her remarkable resonant voice that destined her to become the greatest actress of her generation. Though she retired from the stage while in her zenith, she is the one and only stage queen who has remained steadfast to her resolution never again to appear on the boards.

Numerous efforts have been made to have her leave her beautiful English home at Broadway, England, but she has never wavered for a second, not even when Mr. Abbey, her last American manager, who held an unexpired contract for her services offered her $200,000 for a season of thirty weeks. Even as recently as 1904, the writer of this record offered her the same terms, and, hoping to touch her generous heart, agreed that the tour be utilized only for Shakespearian readings and that half the profits would be given to any charity that she might be interested in; but all negotiations were useless, and it is not likely that the public will see this gifted woman on the boards again, although in England, on very rare occasions, she has appeared for some charity, when, strange to state, it was as a singer, not a player, that she has charmed her many hearers.

NIBLO'S GARDEN, a large and commodious theatre located on lower Broadway, between Houston and Prince Streets, has been the scene of many notable productions; its history is replete with interesting records of the stage. Here William Wheatleigh reigned for a long time; all of the great foreign, and native players of the 60's and 70's trod its boards at some time or other. Afterwards the theatre became famous for spectacles. That enterprising firm of managers, Messrs. Jarrett and Palmer, scored in this historic playhouse some of their greatest triumphs, and here it was that the great run of "The Black Crook" took place and where the peerless Morlachi and the cap-

tivating Bonfanti set New York literally crazy with their marvelous toe dancing.

After all is said and done it is greatly to be questioned if any of the productions which to-day are so much boasted of could rival or even approach this, the first attempt to place a grand spectacle on the local stage. After "The Black Crook" which ran two years and even then was often revived, came "The White Fawn." Though Jarrett and Palmer spent nearly $50,000 on it, the final result by no means was as favorable as their first great success. They were truly great managers, and when they moved uptown to 23d Street and 6th Avenue, and occupied the palatial theatre built by Edwin Booth, they continued the extravagant policy which they inaugurated at Niblo's Garden. Among their most notable achievements was the really gorgeous offering of "Sardanapalus," at present being presented in Berlin under the Kaiser's direction. French opera bouffe reached its pristine glory at Niblo's Garden; here the elder Bateman produced Offenbach's opera "Barbe Bleu" with Irma and Aujac as prima donna and tenor. Over thirty years ago these two consummate artists, singing and acting in a foreign language, in a city one-fifth the size of the New York of to-day, were able to pack Niblo's, a theatre as large if not larger than the Grand Opera House, five months in one single operetta. The writer makes the observation that a revival of the dear old works of Offenbach, Lecocq, Herve, etc., with a company of French singers and actors, would meet with an acclaim that would repay the effort.

The late Maurice Grau was the only manager whom the public could look to for this class of amusement. When he became a Grand Opera impresario, despite the fact that he owned the scenery, costumes and paraphernalia of the entire repertoire of Opera bouffe, he was compelled to

abandon the field entirely. Not since the death of Marie Aimee has New York had a visit from a company of this class, though every year, New Orleans and even Montreal import, from Paris, the latest artists and operettas. Some shrewd servant of this public could do worse than negotiate at least for a spring season. In this connection it should be stated that forty years ago, and even still farther back, New York City supported a theatre Francais. The theatre on 14th Street and 6th Avenue now managed by Mr. Rosenquest housed many a company of Parisian players, who would play an entire season there, with reasonable success, and, later on, in West 23d Street on the very site of the old Koster and Bial's. French plays ran for two years in a little bijou theatre which the popular minstrel, Neil Bryant, built in 1872, the last home of his merry band.*

Of late, aside from an occasional visit from Sarah Bernhardt or Coquelin or Rejane or Jane Hading, there has been no effort to revive the Theatre Francais here. It would seem that with the greatly increased French population and the popularity of the language among educated Americans, that a small theatre like the Bijou would be well subscribed to for an annual season of the works of the great French masters.†

*The welcome announcement has been issued by both Opera Houses, as well as by the New Theatre, that next year's repertoire will include the choicest selections from Opera Bouffe and Opera Comique.

Often one hears much of Art to the exclusion of Commercialism, but it is to be noted that a manager who fully understood financial difficulties, was called in to explain the cause of a deficit at the Metropolitan Opera House. After all, the millionaires, who are in power at 40th Street and Broadway, are only human.

†The patronage at this same Bijou Theatre on Sunday even-

German theatres, however, have always been plentiful. On the very site of the old Windsor Theatre, once called the Stadt Theatre, the greatest German and Austrian players appeared and here, Davison, Haase, Bandmann, Marie Seebach, Hedwig Raabe and even the great Wachtel appeared always with phenomenal success. The Germans of this city soon began to move with the uptown tendency; Adolph Neuendorf, the first permanent manager of a German theatre in this city, was induced to secure a long lease on the little theatre adjoining the Academy of Music, calling it the German Theatre, and remaining there many years with varying success.

Wallack's at 13th Street and Broadway was being abandoned for the theatre at 30th Street and Broadway now being called by that name. This gave to the ambitious Neuendorf and opportunity long desired; the old Wallack's was leased and maintained by him as the home of German operetta and plays. Here, Marie Geistinger made a notable success in "Boccaccio." Neuendorf was determined, however, to have a more permanent abode, and the theatre on Irving Place which is still used for the German plays, was built. Another establishment is now being abandoned, after an effort, at 59th Street and Madison Avenue under Dr. Baumfield's direction.

The Yiddish Theatre has very little antiquity associated with it, although its vogue to-day is nothing short of extraordinary. To-day, besides four first class theatres devoted to Yiddish plays and operas, there are no less than ten music halls. These theatres and halls are by no means small and will compare favorably with those in use by the English and American players.

Adler's Grand Theatre, in which Jacob Adler appeared

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ings, in 1907-08, when Mr. Louis P. Verande gave comedies and operettas in French, was highly encouraging.

for several years before he leased the house to Al. H. Woods for melodrama, cost that great Hebrew tragedian $28,000 a year for rental alone. It was not at all uncommon for this artist to play there week in and week out to receipts in excess of $6,000 a week, the majority of which would be taken in on the last three days of the week. Mr. Adler has on several occasions appeared for a single week at the American Theatre on 42d Street, when uptown people were given an opportunity to see the greatest Shylock of his time and, perhaps, of any other.

In these uptown pilgrimages Adler would be supported by an American or English speaking company and although Adler received for his services $1,000 a week, the theatre was always sold out before the doors were opened. It has become proverbial for theatres, as soon as they cease to pay as English places of amusement to be quickly turned into Yiddish theatres.

The old Windsor Theatre on the Bowery was leased years ago by Bertha Kalich who became as great a favorite as Adler at what was called and is still called the Kalich Theatre, though Miss Kalich herself has long since become an English speaking star under the direction of Harrison Grey Fiske, and her tours are constantly growing in interest as well as in the financial results. Even in the upper part of the city, the Star Theatre at 107th Street and Lexington Avenue, long a veritable gold mine for melodrama, has had to succumb to the demand and, to-day, an imported company of singers and players from Russia are playing to large audiences. The old Bowery Theatre which had survived for more than half a century was, only a few months ago, abandoned to the Yiddish players, who, despite the fact that Jacob Adler is playing now directly opposite are meeting with extraordinary

BERTHA KALICH.

ROBERT McWADE.
As Rip Van Winkle.

favor from audiences which crowd the big house to its very doors.

It has been considered that a few words written about the "Yiddish" theatres of New York would not be in vain, since within a few years the Jewish population of New York City has become equal to the entire population of the Metropolis twenty years ago. Our uptown managers, in fact managers of any locale, need not envy these Yiddish impresarios, for their lot is far from pleasant, they being totally at the mercy of a series of unions, who hold the managers in a state of terror continuously. There are unions galore—actors', choristers', hair-dressers', prompters', bill posters' and ushers' unions. No season goes by that all of these theatres are not compelled to close up for a period. At one time not a theatre was opened in the entire Ghetto for more than a week. The rules set down by these self-declared tyrants would be impossible of execution were it not that their organization is so complete and their affiliations so absolute.

Besides these four legitimate theatres there are no less than ten first-class music halls in the Ghetto district, and these are ruled by still another union, or rather a union of unions.

The Kiralfy Brothers or "me und mein Brudder" as these two great kings of spectacle were often facetiously called, came to this country from Buda Pesth. There were three brothers and three sisters and the furore that they created at Niblo's and other theatres thirty years ago, has not often been duplicated if indeed it has ever been. The sisters introduced here for the first time their picturesque style of dancing; Imre, Bolossy and Arnold Kiralfy astounded our forefathers with the agility and precision with which they executed their eccentric terpsichorean feats. All three of the Kiralfy Brothers

are alive to-day and in harness too. Imre is in London where he is the prime mover in the great Earl's Court Exposition. Bolossy only a year ago produced "Poccahontas" at the Norfolk or rather the Jamestown Exposition. Arnold is teaching and often presents novelties and dancing creations at the theatres. One of the sisters married Alfred L. Parkes an esteemed theatrical critic who for many years had charge of the dramatic columns of the New York Mercury, a newspaper that in its day cut a wide swath.*

Another Kiralfy sister married Edmond Gerson, who for a very long period was the manager of the business ventures of the Kiralfys.

Imre Kiralfy was a true type of the European manager and it is not surprising that his career has been the most successful, for he at all times displayed a great generalship. While the Kiralfys were in Europe, looking for novelties, they secured Hubert Wilke, an actor who has not found his proper sphere in America. Wilke was featured in a musical play entitled, "The Rat Catcher" in which he was successful in Europe, and in America. It may not be too late for some enterprising manager to again bring Wilke before the American public, for it is seriously to be doubted if there is on the contemporaneous stage to-day, a player better fitted for the romantic plays in which old New York delighted and which now, when some entrepreneur is emboldened to produce them, are so highly appreciated. Not since the days of Charles Fechter, perhaps the greatest romantic actor America ever welcomed, have we had a player so worthy of representing the grand works of the elder Dumas, Sardou and Victor Hugo. Wilke appeared first in this country

*Arnold died before these pages go to press.

in German in "The Merry War," under Herr Conried's direction.

Fechter's career in this country was unusually stormy for he was not popular with his brethren of the stage, but who that has been privileged to see his Claude Melnotte in "The Lady of Lyons" will ever forget the way he swayed his audiences, or who has there ever been to succeed him as Obenreiser in "L' Abime?" It was Fechter who rebuilt the Theatre Francais at the corner of 14th Street and 6th Avenue and here as the Brothers di Franchi in "The Corsican Brothers" he played the most memorable of his American engagements. It is also recalled that on one occasion Fechter appeared in the French language, assisted by the French players headed by Mlle. Julietta Clarence, who were brought to this country by Messrs. Grau and Chizzola in the early 70's.

Edwin Adams was another player of romantic roles of this period and in "Enoch Arden" he had a vehicle that served him almost throughout his long and honorable career.

Nearly all the great foreign actors either mastered our language or else were seen in polyglot performances which were rarely artistic and never successful. Even the elder Salvini, after his first tour, was supported by American players. Ristori's last visit here under such conditions, greatly disillusionized her audiences who loved to recall her at her best.

Daniel Bandmann, however, when he appeared with native actors, himself spoke the language, though not perfectly, and only in "Narcisse" did he meet with great favor. Bandmann died in 1904. He starred jointly with Louise Beaudet more than two decades ago, and this very versatile actress was wont to play his leading and heavy roles, though she was, as she is still to-day, as

dainty as Dresden china. At the present time Miss Beaudet is appearing with "The Man from Home" touring company, as the Comtesse de Champigney.

One block further uptown from Niblo's Garden, between Houston and Bleecker Street, on Broadway, was the famous theatre built by Laura Keene, afterwards managed by James Hayes and, still later, by Samuel Colville and John Duff. Here was the Tenderloin district of the 60's and Charles Collin's famous cafe in the Olympic Theatre foyer was always crowded with actors, sports and bohemians. All of the dramatic agents, too, had their offices in this vicinity and Harry Hill's place was but a stone's throw away.

It was at the Olympic that Pantomime had its great vogue. That modern Grimaldi, George L. Fox, prospered here for many years. The production of "Humpty Dumpty" was second only to the "Black Crook," and had the unprecedented run of 500 nights. Later on Fox produced "Hickory Dickory Dock" but this was not quite so successful. Pantomime seemed to die with Fox and surely no one has ever successfully taken his place.

There was a vast difference between the clowns of today and this King of Momus. Fox was an actor in the true sense of the word and yet when he asked for serious recognition as Hamlet it was denied him. From every critical point of view his work as "The Melancholy Dane" was artistic and consistent, yet the audiences howled; this so broke poor Fox's heart that his career was cut short, and he became mentally weak.

Speaking of Fox and the ridicule that his serious work commanded recalls George Jones, The Count Joannes. Who, that ever saw him will forget the most eccentric actor the stage has even known? Though he was known to play Romeo behind a net, he was able to reap the financial reward that many great actors of his time were de-

nied. Jones was not a bad actor, but it was impossible to hear a word he said. In fact on his entrance he would be greeted by 1,000 voices with "Oh George," and when as Hamlet he would order Ophelia to a nunnery, the theatre filled with Wall Street brokers and men about town would ring with this retort: "Don't you do it, Ophelia," and again when Romeo kisses Juliet farewell they would cry out "Oh George!"

A theatre in olden times that had the reputation of being a hoodoo was the one owned by the A. T. Stewart Estate at Astor Place and Broadway, last used as an Athletic Club, and before that, as "Ye London Streete." Here nearly every manager of the last four decades had his experiment. The theatre will be best known as the home, for many years, of the famous Worrell Sisters, Jennie, Sophie and Irene. Sophie married George S. Knight, a German dialect actor who went to his grave, disappointed because the public would accept him only in humorous work. He was a great actor and can be compared with David Warfield. Irene Worrell, the writer believes, is living in Brooklyn; Jenny has long since gone over to the now great majority.

A few doors from the New York Theatre where the Worrell Sisters had their vogue, at 720 Broadway, the renowned Kelly and Leon Minstrels had their bijou home. Here "The Only Leon" used to burlesque the Grand Opera favorites and stars of the legitimate stage, just as Weber and Fields used to do at their Broadway Music Hall. Leon's career was a long and notable one and only two or three years ago he was seen in New York, a vivid reminder of the dear old days of "720." He is alive and is now in Chicago.

Speaking of hoodoos the theatre which was torn down a few months ago, at 29th Street and Broadway, in which Margaret Anglin and Henry Miller produced "The

Great Divide" has probably seen more fiascos and more managers have failed there than perhaps anywhere in the world. It's name has been changed so often that all of the titles cannot be recalled, but its first use as an amusement resort was when the San Francisco Minstrels tried to establish there a permanent home for themselves. As the company was headed by Birch, Wambold, Bernard and Backus, it is to be assumed that the efforts were worthy of appreciation.

Since then minstrelsy was the principal attraction offered, though Richard Mansfield once played a memorable engagement there. Alexander Herrmann, the most popular magician of his time took the house and spent a fortune to make it look inviting, but save when he himself appeared there, the financial results were nil. In one season this theatre was known to change managers six times, and was then referred to as "The Morgue."

Augustin Daly, prior to his entrance into the theatrical world, was the dramatic editor of the New York Sun. A just critic himself, he was, nevertheless, severe with critics who passed adverse judgment on his plays. When J. Austin Fynes of the Clipper scored one of his productions, Daly changed the critics' regular seats from third row orchestra to second row balcony, back of a pillar at that.

He was the son-in-law of John Duff, a typical theatrical manager of the old school, the last of the many managers to tempt fate at the Olympic Theatre. Daly made many notable productions before he had established a stock company in New York. One of these was "Under the Gaslight," another, "Around the Clock," both written or adapted by himself. It was in West 24th Street that Daly first located with his well defined stock policy, in the very same theatre which John Brougham had used for his last stage work. In this little bijou playhouse

Daly gave New Yorkers some of the plays that made his name so distinguished, but it was not until later that "Divorce," "Pique," "Frou Frou," and "Needles and Pins" were presented; Clara Morris and Fanny Davenport were then given their great opportunities. The Company also contained James Lewis, Charles Fisher, Fanny Morant, George Clarke, Mrs. Gilbert, Ida Vernon, and others equally well known. When the little house known as the Fifth Avenue Theatre was destroyed by fire, Daly, in the space of one week, remodelled the theatre known as the New York, and brilliantly transformed it into one of the most beautiful theatres imaginable. This was but a temporary affair, as work began at once on the new building also called the Fifth Avenue Theatre, 28th Street and Broadway, and which, a few months later, was opened. There for years afterward, the greatest stage director and organizer that America has ever known, maintained a model organization which for discipline and devotion to art has never been approached. It was at this theatre that Daly developed the stage career of Ada Rehan. This theatre also was destined to be destroyed, and then it was that Daly moved to the establishment which now bears his name.

It may not be generally known but the present Daly's Theatre is virtually the same, except for decorations and remodeling, as the old "Wood's Museum" which, thirty years ago, occupied the same site. The building itself is the same save for the painters' brush and the decorators' art, together with new furnishings. Daly's, as it stands to-day, is precisely the "Wood's Museum" of the 60's, in fact it has not changed since it was Banvard's Museum before Wood came on the scene.

The days of Wood's Museum are not without interest. The lobbies were all filled with curiosities and with freaks, but in the theatre, two performances were given

daily, and as many as 300 plays would be seen in one season. Although it was a museum, some of the best actors of the last half century got here their incentive for the careers which followed.

Thomas W. Keene played at Wood's Museum; week in and week out he played from four to ten parts, giving two performances daily. Louis Aldrich did the same and Henry Lee now in vaudeville began his dramatic career there. Although to-day he is not known for his dramatic work, he occasionally makes an excursion from the vaudevilles into the drama and always with grace and much dignity.

At Wood's Museum the melodramatic stars, then so prevalent had great vogue. Oliver Doud Byron in "Across the Continent" and other plays was always welcome, as was also Dominick Murray, an actor who has had no equal in Irish comedy.

Many of the most prominent players and managers of the present day, started humbly enough in the careers that afterward became so active and noteworthy.

Charles Burnham, for almost two decades, manager of Wallack's Theatre was an usher in the first Daly's Theatre in West 24th Street. Before he reached the dignity of his present position he had occupied every possible position in the business department of the theatre, in this city and "on the road." He was advance agent for Augustin Daly for many years, and had charge of the tours of the Daly companies.

Thomas F. Shea, who has been Mr. Frohman's business manager at the Empire Theatre ever since the playhouse first opened, January 25, 1893, began as an usher in the first Daly's Theatre in West 24th Street. He, also, worked his way up to his present position by the accumulation of a vast experience on the road as an advance agent and treasurer for Robson and Crane.

More than one of the managers who amassed wealth in theatrical affairs, began as a player, and, singularly enough, would show an adaptability to the business end of the stage which was wholly lacking to their stage work.

Frank W. Sanger was one of these. He had been an actor long before he tempted fate on his own account but nothing was achieved by his artistic endeavors that would entitle him to extended attention from the historian.

Sanger was leading man for the beautiful Adelaide Neillson the best Juliet the stage has ever known, and it has been often observed that his work was so bad as to cause amazement as to how he could hold so important a position with so distinguished a star. Sanger's first business venture was with the late Charles Hoyt, in that successful author's first effort in the musical comedy line, "A Bunch of Keys." It had one of the longest runs ever known, and for more than ten years Sanger reaped enormous profits, there being as many as four companies presenting the farce simultaneously. Sanger's profits on this venture alone were in excess of $100,000. He became the lessee of the Broadway Theatre and was Charles Frohman's partner in the Empire Theatre property. In 1902 Sanger was acting manager of the Metropolitan Opera House.

Wm. A. Brady, although a better actor than the late Frank Sanger will hardly himself claim that his histrionic efforts would have yielded him the fame and fortune which his brainy business methods have achieved. He began as a call boy in San Francisco and his appearance as an actor was principally on the Pacific Coast. When Brady did come East he made his presence felt and by his first production, a revival of the old forgotten melodrama "After Dark," he commanded the respect and attention of all theatredom; from that time on his pro-

gress has been nothing short of marvelous. Whatever may be the diversity of opinion as to Brady's ability as an actor, no one has ever questioned his place in the profession as a stage director. Mr. Brady at the present time is at the height of his career, and there seems to be no indication that he has yet accomplished his highest aims.

The story of Hurtig and Seamon's rise is of decided interest. The Hurtigs hail from Cincinnati, a city that has produced more successful showmen than any other, save the Metropolis itself. How many Hurtigs there were at the outset cannot be assumed, and there is no indication that they have grown any less through prosperity. At any rate the Hurtigs first came to notice as ticket speculators on the streets of New York. Julius and Ben, were the leading spirits and they were to be seen in front of the theatres and operas, twenty years ago.

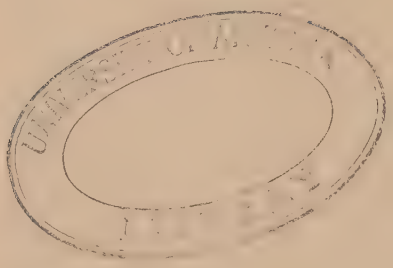
In 1894 they conceived the idea to go on tour with Sarah Bernhardt and buy up all the choice seats, and sell them at a premium. Three Hurtigs would go in advance, to buy up the seats, another brigade of Hurtigs would follow, a week later, to dispose of them.

Harry Seamon is not a relation of the Hurtigs, but a life long friend. He was a club swinger who had "played dates" for years and at this time was the permanent stage manager in the Eden Musee on West 23d Street. Mr. Hurtig wanted to install Seamon in an agency, and, leasing an office floor on Broadway near 28th Street, the firm of Hurtig and Seamon was evolved. The firm began in a small way as vaudeville agents; the secret of their success ultimately seems to have been due to the number of Hurtigs that could always be hurried to the scene of any emergency.

The manner in which Hurtig and Seamon became managers is interesting; they seemed to follow in the

THE BROTHERS HURTIG.

Benjamin Hurtig (in the centre of the five standing), deceased in 1909.



wake of George W. Lederer; whenever the latter would fail in any enterprise Hurtig and Seamon would resurrect the remnants and always with success.

Lederer opened the St. Nicholas Music Hall in New York with vaudeville. After a few weeks of failure Hurtig and Seamon went in and made money. When Lederer failed to make a success of the Harlem Music Hall on West 125th Street, Hurtig and Seamon took the house and soon established it as "a gold mine." Here they have amassed the greater part of their fortune. It was George Lederer who discovered Williams and Walker, and for quite a period he managed their tours. Eventually they, too, were abandoned by Lederer, and again Hurtig and Seamon made a long contract with these colored comedians; it was under their management that these stars developed into the best paying attraction of their race in America.*

The writer does not wish to convey by the above that Mr. Lederer's career has not been a successful one, for such is far from a fact, but the coincidences referred to in above three instances are well worth recording.

Ted D. Marks, a quarter of a century ago was just as conspicuous a character as he is to-day, though he did not occupy a very prominent part in the theatrical construction of this period, he is always interesting and this volume would not be complete without some reference to his "coming out." It was at Richmond, Va., that the writer first saw him; he had been the advance agent of Lilian Spencer, an actress who, as Cora in "Article 47" which she called "The Creole," began to make great strides, when her untimely death brought to an end her worthy activities. Ted Marks was engaged by the comic opera company long managed by Jules Grau and at once

*Benjamin Hurtig died February 13, 1909.

began those methods of his which really attracted much attention. In all the advertising and printing, the top line would read as follows:

1840—GRAU OPERA COMPANY—1884

This gave the impression that the company was established forty-four years. In Atlanta, Ga., the Constitution in referring to the presentation of "La Mascotte" by this company said:

"Mr. Grau advertises that his company is now in its forty-fourth year, and from the appearance of the ladies of his chorus no one will question the truth of his claim."

Once when this company was in the Southern part of Texas, during a raging yellow fever epidemic, business was very bad, and Ted telegraphed to the treasurer of the company as follows: "Telegraph me $50, or I can't move."

To which he received the following reply:

"If ossified, play museum dates, if not hustle; any agent can travel with money."

Ted Marks introduced Anna Held in 1896, Yvette Guilbert in 1895, Marie Loyd and many others.

Max Hirsch, who has been in the box office of the Metropolitan Opera House since the night it was first opened, twenty-five years ago, by Henry E. Abbey, and who after a couple of years became treasurer, began, like so many others who afterward reached dignified positions, as a libretto boy at the Academy of Music on East 14th Street, in the palmy days of the Brothers Strakosch. He first became "Knight of the Box Office" in 1886 at William Henderson's Academy of Music, Jersey City, after which he came to this city to occupy the same berth when Mr. Henderson opened the Standard Theatre on the site of the present Manhattan Theatre. He recently celebrated his silver anniversary in the box office; a magnificent banquet, attended by all the artists of the opera company, marked the occasion.

CHAPTER IV

The business department of the theatrical and musical arts has, of course, progressed as the decades have expanded in the inevitable march of time. There was no Friars Association in the 60's, not even a green room club; the Lambs and Players were not yet dreamed of. The Lotus and Arcadian Clubs were, however, by no means inferior to any that to-day bid the players welcome. Though they harbored only a small minority of theatrical people, there were then, as now, receptions and dinners to noted guests and it was the custom to serenade the great foreign stars when they first visited these shores.

Jacques Offenbach, Tomaso Salvini and Anton Rubinstein were particularly honored in this way, but such a dinner and reception as was recently given to Oscar Hammerstein by the Friars, at the Hotel Astor, was of course not possible at any period of the nineteenth century. Yet, in all that gathering which constituted, principally, the men who to-day give their brains to further the industry of the business and financial side of the amusement world, there were few indeed who had the business ability which characterized the efforts of the "man in advance" of long ago. There were no John Rickabys, and where is there to-day another Harry Sargent ("scarf pin Harry"), and who, indeed, was there at this notable function to console us for the loss of Don Diego De Vivo?

The business department of the amusement profession

in the 60's and 70's too, was far more remunerative than it is now.

It has been stated in another part of these writings that J. Fred Zimmerman earned a salary of $1,000 a month as far back as 1872; surely no one to-day can earn or obtain this sum despite the extraordinary development of everything to warrant it.

De Vivo also had a similar honorarium and even a percentage of the profits in addition; John Rickaby never had less than $150 a week when he was a salaried man. John E. Warner, still alive and in harness, was also in this class. Others of this calibre were Charles A. Chizzola, Henry Wertheimer, James W. Morrissey, his brother "Starr" and last but not least, Joseph H. Tooker, one of the greatest showmen the world has ever known.

"Commodore" Joe Tooker who was born in 1830 and died in 1896, began his remarkable career as the manager of Mr. and Mrs. Wm. J. Florence, he having married Mr. Florence's sister, Winifred. His first great opportunity came when he directed the business affairs of that colossal firm of showmen, Messrs. Jarrett and Palmer, at Booth's Theatre and Niblo's Garden. Tooker's newspaper advertisements were always recognizable and have never been equalled. Those who recall the manner in which he exploited the excursions on the New England steamer, "Plymouth Rock" need not be told of the man's versatility. He amassed great wealth early in his career, and purchased a controlling interest in the famous Metropolitan job printing company, originally an enterprise of James Gordon Bennett's. The men who began with Bennett in that enterprise, in the most inferior positions have all survived, to become important factors in the show printing lines; among these were Messrs. Richardson and Foos, "Pop" Dillon, Bernard Gillen, Timothy Hayes, and George J. Cooke.

The last two are, to-day, at the head of decidedly large concerns, while Tooker's son and namesake, Joseph H., Jr., is the president of the same Metropolitan Job Printing Company which has now absorbed the Seer, Thomas and Wylie plants.*

A. S. Seer was the first man to print a coupon ticket and, way back in 1867, he had his little den on Fourth Street, where tickets were printed for every playhouse in America, while Henry Thomas was noted for being the first to get out a plain lithographic head of a player.

Speaking of Tooker naturally leads the writer's thoughts to another personage who, unlike Tooker, evolved from the show printing field to the theatrical arena. Theodore A. Liebler is here referred to and an interesting career, indeed, is to be recorded with the exploiting of the modest appellation, "Liebler & Co." which the indefatigable George C. Tyler never sought to change when, in later years, his personal achievements were such as justified the placing forward of his own illustrious name.

The term "illustrious" is used advisedly when speaking of George C. Tyler, for who indeed, in the amusement world, has the last forty years produced more worthy of its application?

Recently, Theodore A. Liebler, undoubtedly in a spirit of loyalty and appreciation, when discussing his business associates with the writer of these records, said:

"George C. Tyler became a great producer simply because that was the field of his endeavor. He might just as well have become a great journalist or a great politician, or what not, for whatever he would have undertaken, he would certainly have accomplished."

The writer recalls Tyler in the summer of 1895 or 1896,

*A consolidation of practically all the show printing concerns was effected in June, 1909.

in Philadelphia, when he and Harry Askin were roaming about that city's Rialto, up to a "hustle" of some kind. Their financial condition at the time was at least symmetrical; in other respects they were decidedly well balanced. It was said at Zeiss's Hotel on Walnut Street, that which ever of the two got out of bed first was the best dressed. Something, however, was pending.

Askin had been one of Col. John McCaull's trusted managers and Tyler had handled everything but money. A few days later (in August, 1896), this writer had occasion to run down to Long Branch and there the announcement of a grand outdoor "As You Like It" performance was creating no end of sensation along the whole Atlantic Coast.

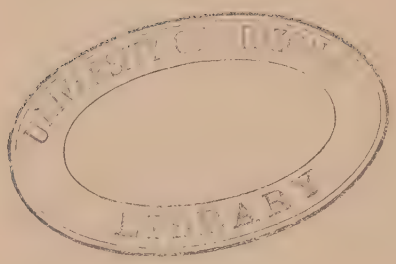
To narrate who Tyler had in that cast would be to name more stars than the firm of Liebler & Co. ever afterwards managed. Suffice to say that, on account of a terrific rain storm, a tremendous loss was of necessity sustained. Then, George C. Tyler met Theodore A. Liebler who had lost his extensive printing and lithographic establishment, being unable to recover from the loss caused by the Park Place disaster. Liebler was regarded as a man of means but as he tells it himself he had only a few lithographs, a desk saved from the fire, a few dollars and unbounded confidence in Tyler's ability. However that may be, it is generally believed that Liebler had several thousand dollars and Tyler had a few debts. Together they met the late Charles Coghlan and here indeed was a trio useful to one another. Coghlan who was a consummate artist if ever there was one, had not been going strong and although always a very high salaried man, he was one of those great actors who escape their just goal.

With Coghlan as their first star, the firm of Liebler & Company was inaugurated in 1897. At what is now

THEODORE LIEBLER, SR.

GEORGE C. TYLER.

A great producing firm.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Keith & Proctor's 5th Avenue Theatre, a production was made of "The Royal Box." Success crowned this initial effort and a vast producing concern, second to none in America, was thus started on a career which in this season of 1908-9 finds its activity at the zenith.

Appended is a statistical record of the achievements of Liebler & Co. from 1897 to 1908:

LIEBLER & CO.'S PRODUCTIONS SINCE THE BEGINNING (1897).

T.S.	Tremendous success. Earned from	$50,000 to	$250,000
S.	Successful. Earned from . .	5,000 to	50,000
A.S.	Artistic success. About even.		
F.	Financial failure. Lost from . .	5,000 to	65,000

1897-8 Charles Coghlan in "The Royal Box," an adaptation of Dumas' "Kean." S.

1898-9 Viola Allen in "The Christian," by Hall Caine. T.S.

James O'Neill in "The Musketeers," by Sydney Grundy. S.

1899-0 "The Children of the Ghetto," by Israel Zangwill. A.S.

1900-1 "The Choir Invisible," by James Lane Allen. A.S.

"Unleavened Bread," by Judge Robert Grant. A.S.

"In the Palace of the King," by F. Marion Crawford. T.S.

James Herne in "Sag Harbor," by James Herne. S.

"The Greatest Thing in the World," with Sarah Cowell LeMoyne. A.S.

"The Moment of Death," by Israel Zangwill. S.

"The Land of Heart's Desire," by William Butler Yeats. A.S.

"In a Balcony," by Robert Browning. S.

"A Gentleman of France," with Kyrle Bellew, by Weyman & Presbrey. S.

First American tour of Mrs. Patrick Campbell, in repertoire. S.

James O'Neill in an elaborate revival of "Monte Cristo." S.

American tour of La Pressa.

1901-2 "The School for Scandal," revival, all star cast. S.

"The Hunchback," with Viola Allen, by J. Sheridan Knowles. S.

"The First Duchess of Marlborough," with Sarah Cowell LeMoyne, by Charles Meltzer. A.S.

1902-3 "The Vinegar Buyer," with Ezra Kendal. S.

First American tour of Eleanor Duse, in repertoire. S.

"The Sacrament of Judas," with Kyrle Bellew. A.S.

"The Eternal City," with Viola Allen, by Hall Caine. T.S.

"Audrey," with Eleanor Robson, by Mary Johnson. S.

Revival of "Romeo and Juliet," star cast. S.

"Lost River." S.

'Weatherbeaten Benson," with Ezra Kendal. A.S.

"The Manxman," by Hall Caine. F.

1903-4 Joint tour of Ada Rehan and Otis Skinner, in classic repertoire. T.S.

"Merely Mary Ann," with Miss Eleanor Robson, by Israel Zangwill. T.S.

"Raffles," with Kyrle Bellew, by Hornung and Presbrey. T.S.

"Adventures of Brigadier Gerard," with James O'Neill, by Conan Doyle. A.S.

"The Gentleman from Indiana," with Edward J. Morgan, by Booth Tarkington. A.S.

"The Honor of the Humble," with James O'Neill, by Harriet Ford. A.S.

1904-5 First American tour of Gabrielle Rejane, in repertoire. A.S.F.

All star revival of "The Two Orphans." T.S.

"Under Cover," by Edward Harrigan. F.

First American tour of Ellis Jeffreys in "The Prince Consort." A.S.F.

"You Never Can Tell," with Arnold Daly, by G. B. Shaw. T.S.

"Mrs. Wiggs of the Cabbage Patch," by Alice Hegan Rice and Anne Crawford Flexner. T.S.

Special revival of "She Stoops to Conquer." All star cast. T.S.

Special revival of "London Assurance," all star cast. S.

"Agatha," with Eleanor Robson, by Mrs. Humphrey Ward. A.S.

"The Barnstormer," with Ezra Kendal. A.S.F.

"In the Bishop's Carriage," by Channing Pollock. S.

1905-6 "The Prodigal Son," by Hall Caine. A.S.F.

"The Fascinating Mr. Vanderbilt" with Ellis Jeffreys, by Alfred Sutro. A.S.F.

"The Vanderbilt Cup." S.

"The Squaw Man," with William Faversham, by Edwin M. Royle. T.S.

"The Girl Who Has Everything," with Eleanor Robson, by Clyde Fitch. S.

"Cape Cod Folks." F.

"Susan in Search of a Husband," with Eleanor Robson, by Jerome K. Jerome. S.

1906-7 "Nurse Marjorie," with Eleanor Robson, by Israel Zangwill. S.

"She Stoops to Conquer," with W. H. Crane and Ellis Jeffreys. T.S.

"A Tenement Tragedy," with Eleanor Robson, by Clotilde Graves. S.

"Salomy Jane," with Eleanor Robson, by Paul Armstrong. S.

"The Dear Unfair Sex," with Ellis Jeffreys. F.

"Sir Anthony," by Haddon Chambers. A.S.F.

"The Magic Melody," with Walker Whiteside, by Gordon Keane.

1907-8 "The Man from Home," by Booth Tarkington and Harry Leon Wilson. T.S.

"Irene Wycherley," with Viola Allen, by A. P. Wharton. A.S.

Albert Chevalier and Yvette Guilbert, tour. A.S.F.

"Electra," with Mrs. Patrick Campbell. A.S.F.

"The Regeneration," with Arnold Daly, by Kildare and Hackett. A.S.F.

"Going Some," with George Marion, by Armstrong and Beach. A.S.

1908-9 "The Battle," with Wilton Lackaye, by Cleveland Moffett. S.

"The Melting Pot," with Walker Whiteside, by Israel Zangwill. T.S.

"The White Sister," with Viola Allen, by Marion Crawford and Walter Hackett. S.

"The Dawn of a To-morrow," with Eleanor Robson, by Mrs. F. Hodgson Burnett. T.S.

"Vera the Medium," with Eleanor Robson, by Richard Harding Davis. S.

"Cameo Kirby," with Dustin Farnum, by Tarkington and Wilson. S.

"The Man from Home," second company. S.

"Miss Phillura," by Henry Blossom.

"Blue Grass," with George Marion, by Paul Armstrong. F.

"The Renegade," with William Farnum, by Paul Armstrong. A.S.

"The Strong People," with Arnold Daly, by C. M. S. McLellan. S.

"The Head of the House," with Ada Lewis, by Edward W. Townsend and Frank Ward O'Malley.*

Liebler and Company made many Spring revivals with noted casts. In the Spring of 1900 Brownings "In a Balcony" was profitably given with Eleanor Robson, Otis Skinner and Mrs. le Moyne. In 1902 Knowles' "The Hunchback" with Miss Allen as Julia, Eben Plympton as Master Walter, Aubrey Boucicault as Clifford, and Jameson Lee Finney as Modus. In 1903, came "Romeo and Juliet" with Eleanor Robson as Juliet, Kyrle Bellew as

*The reader is informed that the extended space devoted to the records achieved by Liebler and Company is due to the impression of the author that the importance of the many productions of this firm and the unusual excellence and significance of the three plays now enjoying lengthy runs at leading Metropolitan theatres, promise great things to the firm's future operations, and fully justify the placing on record of a full recital of all that has been achieved by them up to the present time.

Romeo, Eben Plympton as Mercutio, W. H. Thompson as Friar Laurence and Edwin Arden, John E. Kellard, Edmund Breese, Forrest Robinson, George Clarke, Frank C. Bangs, W. J. Ferguson, Ada Dwyer and Mrs. W. G. Jones in the company. In 1904 came "The Two Orphans," in which Liebler & Co. were associated with others, with Kyrle Bellew, James O'Neil, Charles Warner, Grace George, Clara Morris, Margaret Illington, Frederick Perry, E. M. Holland, Annie Irish, Jameson Lee Finney, Clara Blandick and others. When this play was taken on tour the following season with James O'Neill, Grace George, Clara Morris, J. E. Dodson, Louis James, Jameson Lee Finney, Mrs. Le Moyne, Bijou Fernandez, William Beach, etc., it was entirely under Liebler & Company's management. In 1905 Liebler & Co. had two other all-star revivals, "She Stoops to Conquer" with Kyrle Bellew, Eleanor Robson, Louis James, J. E. Dodson, Sydney Drew, Isabel Irving, Mrs. Calvert (the Mrs. Gilbert of England), Frank Mills, etc., and "London Assurance" with Ellis Jeffries, Eben Plympton, W. H. Thompson, James Neil, Ida Conquest, Ben Webster, Murray Carson, Herbert Sleath, Kate Phillips (the last four being English), Jos. Wheelock, Jr., etc. In 1906 there was no special revival; in 1907 there was a revival of "She Stoops to Conquer," under the joint management of Chas. Frohman and Liebler & Company, with Ellis Jeffries as Kate, W. H. Crane as Hardcastle, George Giddens, the English comedian, as Tony, and Margaret Dale, Walter Hale, Herbert Sleath, Fanny Addison Pitt, Fred Thorne, Clarence Handyside, etc. This revival was not seen in New York. Last year the production of "Electra" with Mrs. Patrick Campbell, Mrs. Beerbohm Tree, Ben Webster and Chas. Dalton took the place of the usual revival.

Liebler & Company may be proud of the fine perform-

ances given by Ada Rehan and Otis Skinner under their management in 1903-4.

It is but fair to relate of the foregoing record that Liebler & Co. have always possessed the real artistic instinct, and in their relations with Duse, Rejane, the elder Salvini and others of equal artistic worth, their efforts were prompted solely by a desire to show public spirit and to raise the standard of their productions. Profit was out of the question in these undertakings, particularly in the case of Tomaso Salvini. The firm fearing that it would break the great Italian tragedian's heart should he meet with failure, in the year of depression for which they had signed him for twenty-five representations, cabled and advised a postponement of the tour.

Whatever was Salvini's view, it is known that he sued the firm and obtained judgment for $20,000 for twenty performances at $1,000 a night. Salvini, who is considered a millionaire, has always been noted for financial greed. When he came here in 1872-73, under Maurice Grau, despite the fact that his Othello created a furore, it was impossible to make a profit, he refusing to play more than three times a week and only once a week in "Othello."

The Liebler Company also had a misunderstanding with Ermete Novelli, the Italian actor who came out here twice with his own company, and here too the American firm advised postponement or cancellation. Novelli had agreed to furnish scenery for his repertoire of about twenty plays. It occurred to Liebler & Co. that as Italian scenery is painted on paper, they, consequently, would not be able to use it in this country, on account of the stringent fire laws. The time was too short to paint new scenery. Novelli received the cablegram advising cancellation, stayed at home, and, probably recalling Salvini's

experience, instituted suit but in this instance Liebler & Co. settled with the Italian actor out of court.

The greed of some of these foreign stars is simply unbelievable. Salvini's claim to Czarship in the matter of economy is so well known that a record of it need not be expanded upon; besides his great artistic work is of far more interest to posterity. Yet it should be said that another of his illustrious compatriots, the great Francesco Tamagno was actually known to sell to ticket speculators and others the ten seats for each of his operatic performances given under the direction of Messrs. Abbey and Grau. In Europe these seats are given to provide a claque but here in America, Tamagno hardly cared enough for the soothing applause to sacrifice the $40 to $50 a night that these seats would bring him.

Ernesto Rossi, who like Tomaso Salvini and Adelaide Ristori, when he finally came to America was supported by an American company, was decidedly reluctant to visit these shores at all. His first contract with Maurice Grau was cancelled in 1876 by the payment to the latter of a forfeit of $20,000, which was fortunate for him, first, because Maurice had just suffered a serious reverse with Jacques Offenbach, the father of opera bouffe, and secondly, because when Rossi did come many years afterward his tour was far from successful. His Hamlet over which Paris raved, was coldly received here despite the fact that the critics of several important Metropolitan dailies compared the Italian's Hamlet with the Othello of the illustrious Salvini.*

In 1878 Jarrett and Palmer with that daring which characterized their entire managerial career entered into active negotiations for the appearance in America of all three of these famous foreign players. The plan was to

*Salvini and Ristori were supported by American companies after their first toumees.

present Shakespeare's "Macbeth" with Salvini as Macbeth, Rossi as Macduff and Ristori as Lady Macbeth.

The expenses would have been about $5,000 a night, and at that would have yielded a profit, but the enterprise was abandoned because of the ill health of Harry Palmer, also because Joseph Brooks and James B. Dickson held a conflicting contract with Adelaide Ristori for an American tour the following year.

The name of HOLLAND has always been a potent one in the stage world as long back as can be recalled. The elder Holland's (George Sr.) career has not often been duplicated and the testimonial benefit which was tendered him was one of a half dozen such events in American stage history. George Holland, Sr., was born in December, 1791, and for nearly four score years he lived (having departed this life in December 1870) an exemplary life. All of his artistic achievements were brought forth under circumstances often so adverse, that players who hold sway in these more propitious times, may marvel, and indeed calculate as to what measure of financial reward would have come to him had his era been that of the present. Mrs. George Holland (Catharine) was born in May, 1827, and died in April, 1903. These two left three sons, George, Joseph and Edmund M. Holland, their sister, Kate Holland, having expired at the early age of twenty-two. George Holland, although handicapped by severe deafness, gave, at all times, an excellent account of himself as a player, but his managerial ambitions were not always rewarded to the degree hoped for, and many vicissitudes have been encountered by him during his long career. The brothers Joseph and E. M. have had careers fully in line with the family record, and have both been noted for their strongly marked character studies and the sterling perfection of thought given to each role as interpreted by them. They starred together one

season, a perhaps unfortunate procedure, since this writer cannot recall that the best results, financially, have ever befallen the efforts of co-stars. The public at all periods having a decided preference to enthuse over one individuality and to rave over one great personality.

When Clara Morris was prevailed upon to appear with the great Tomaso Salvini, no amount of explanations and no caution displayed in the announcements could prevent the public from assuming that the great emotional actress had descended from the stellar position, then so supreme, to support the tremendous Italian actor. At any rate, the vogue of Clara Morris was never so great from that time on, and although this writer is merely expressing his observations, it can be fairly stated that the combination of Booth, Barrett, Bangs and Davenport—the greatest amalgamation of artistic grandeur the world has ever witnessed—worked harm to the individual artists when they sought to resume the ordinary method of presenting themselves to the public.

John McCullough, who had been a manager even before he had achieved great fame, and who reached his high station by an almost herculean struggle, always held aloof from these combinations, and even went so far as to inform Maurice Grau, who was the manager to first contribute to his financial success, that he would not appear with Adelaide Ristori, even for one performance, because in his opinion the effect would be to reduce the commercial value of the lesser celebrity of the two.

As for the polyglot representations, where one player would render in one language and his associate players in another, outside of Salvini and Ernesto Rossi, the effort has not been made, because the financial results have not justified the encouragement, and from an artistic standpoint, nothing praiseworthy can be said of it. It is to the credit of Eleanora Duse and Ermete Novelli that

they have permitted this public to see them with the "mise-en-scene" and entourage that furthered their fame at home.

The public has always shown strong characteristics in this country, and it is remarkable that no contralto ever achieved great potency. 'Tis true that Anna Louise Cary, Zelda Seguin, Adelaide Phillips, and a few others became popular, but not until Ernestine Schumann-Heink came into great favor was it possible for any contralto to head an organization at high prices for seats and obtain great financial profit. In this instance it is doubtful if the status of the contralto in this respect is in any way changed, since in the case of the great German singer a remarkable chain of circumstances made for her a great name; a striking individuality causes her vogue to be constant and potent.

Miss Blanche Walsh has reached her stellar height by incessant effort and a legitimate desire to alight at the top. Her early struggles were almost in vain, and at the outset she was not able to command serious consideration, it being questionable whether the fact that she was the daughter of the famous politician, John C. (Fatty) Walsh, was advantageous to her welfare. However that may be, success came unmistakably when, some years ago, she appeared at what is now Hammerstein's Victoria Theatre in "The Resurrection" by Count Tolstoi.

Madge Carr Cook was born in Lancashire, England, the daughter, grand-daughter and mother of actresses. She married a well-to-do resident of her native town by the name of Robson, and bore him a daughter, Eleanor. She came to America after his death, where she played principally with various stock and permanent repertoire companies and is best known for her work in Amelia Bingham's Company, with which she appeared in "The

Climbers," "A Modern Magdalene" and "The Frisky Mrs. Johnson." Then she created her most famous part, the title role in "Mrs. Wiggs of the Cabbage Patch." She played this part for five seasons in this country and two in England.

Eleanor Robson was born in Wigan, Lancashire, England. She was bred in a convent near Fort Wadsworth, Staten Island, where she was prepared for an education in art. She first appeared on the stage at the Columbia Theatre, San Francisco, September 15, 1897, as Margery Knox in "Men and Women" in Daniel Frawley's stock company. She became the regular ingenue with this company, with which she visited Honolulu; she then played several "stock" seasons in Denver and Milwaukee, playing, among other parts, the heroine in Bret Harte's "Sue." She next appeared as Bonita in "Arizona," first in Chicago and then in New York (September 10, 1900, at the Herald Square Theatre). On October 26th of the same year she appeared at Wallack's Theatre as Constance in a special matinee of Browning's "In a Balcony," in which Otis Skinner and Mrs. Le Moyne also appeared.. A special Spring tour in this play with the same co-star followed her regular season. Her first regular appearance, under the management of Liebler & Co., was in Leo Dietrichstein's dramatization of Judge Grant's "Unleavened Bread," in which she was Flossie Williams (Savoy Theatre, January 26, 1901). The following season she was Kyrle Bellew's leading lady in "A Gentleman of France," playing Mlle. de la Vire (Wallack's, January, 1902). In the course of this engagement at Wallack's Miss Robson appeared with Mr. Bellew in the balcony scene from "Romeo and Juliet" at one of the Saturday matinees. In May 1902 she was featured in the title role of "Audrey," Harriet Ford's dramatization of Mary Johnson's novel of that name. In the Spring of 1903 she appeared as Ju-

ELEANOR ROBSON.
As Juliet.

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liet in an all-star revival. I consider this her most notable achievement.

The following season was her first in Zangwill's "Merely Mary Ann" (Garrick, December 29, 1903, Duke of York's, London, September 8, 1904). Her second appearance with an all-star cast was as Kate Hardcastle in "She Stoops to Conquer" (New Amsterdam Theatre, April 17, 1905). She spent practically the entire season of 1906-7 at the Liberty Theatre, New York, playing Zangwill's "Nurse Marjorie" (October 3d), Jerome and Presbery's "Susan in Search of a Husband," preceded by Clothilde Grave's one act, "A Tenement Tragedy" (November 20th), Fitch's "The Girl Who Has Everything" (December 4th), and Paul Armstrong's "Salomy Jane" (January 19, 1907), as well as giving a number of special matinees of "Merely Mary Ann."

Last season she toured in "Salomy Jane." This year she began her season with Richard Harding Davis' spiritualistic play, "Vera, The Medium," which has been very successful.

Mr. H. B. Warner, the son of Charles Warner, famous for his performances in Zola's "Drink," was carried on the stage, while an infant, in the wonderful fire scene in "The Streets of London." He studied at Oxford; he made his first hit as the Rev. Mr. Eden, the young prison chaplain in "It's Never Too Late To Mend"; played Athos to his father's d'Artagnan, and was leading man for Lewis Waller in several productions. He was leading man in "The Absent-Minded Beggar" for Marie Tempest. He then came to this country to act as leading man for Miss Eleanor Robson, appearing for a season as Lancelot in "Merely Mary Ann"; then, during the season ('06-7) at the Liberty Theatre, in Zangwill's "Nurse Marjorie," "A Tenement Tragedy" (in which he scored heavily); "Susan in Search of a Husband," "The

Girl Who Has Everything," and "Salomy Jane," in which he played The Man all last season. This season he created the role of Philip Ames with Wilton Lackaye in "The Battle," then returned to Miss Robson's Company to play the lead in "Vera, The Medium," on the road, and again returned to "The Battle" to play his original part throughout the play's New York run. Next season he will be starred.*

Walker Whiteside was born in Indiana. He conceived a youthful ambition to play "Hamlet," and organized a company, appearing at McVicker's, Chicago, at the age of seventeen; at the Union Square, New York, at the age of nineteen he was "hailed" as a youthful prodigy. From that time till recently he had been lost to the sight of big cities, barnstorming in Shakespearean and romantic plays, chiefly of his own construction, in the small towns of the Middle West. He has recently been reclaimed and starred in Zangwill's remarkable play "The Melting Pot."

Viola Allen (Mrs. Peter Duryea), daughter of C. Leslie Allen, actor, was born in Alabama, October 27, 1869. She stepped from school right into a leading part, succeeding Annie Russell in "Esmeralda" at the Union Square, July 4, 1882. In 1884 she was John McCullough's leading lady in "Virginius," "The Gladiator," "Othello" and "Richard III." Then she appeared in "Alpine Roses" and as Pompon in "La Charbonniere." Her complete record follows:

May 10, 1884—W. E. Sheridan's leading lady in "The Pulse of New York"—star.
April 7, 1885—Madeleine in "Dakolar" at the Lyceum.
During 1886—Leading Lady for Tomaso Salvini.

*Charles Warner died in January, 1909.

March 19, 1888—Nance and Jess in "Hoodman Blind" at the Grand Opera House, New York—dual role.

September 9, 1889—Gertrude Ellingham in "Shenandoah" at the Star.

1890—With Jos. Jefferson and W. J. Florence as Lydia Languish in "The Rivals" and Cicely Homespun in "The Heir at Law."

1891—In "The Merchant" at the Madison Square.

1892—In "Aristocracy" at Palmer's.

1893—Joined Chas. Frohman's Empire Theatre Co. and played the leading parts in "Liberty Hall," "The Younger Son," "The Counsellor's Wife," "Sowing the Wind," "Gudgeons," "The Masqueraders," John-a-Dreams," "The Importance of Being Earnest," "Michael and His Lost Angel," "A Woman's Reason," "Marriage," "Bohemia," "The Highwayman," "Under the Red Robe," "A Man and His Wife," and "The Conquerors."

September 1898—Began her career as a Liebler & Co. star as Glory Quayle in "The Christian."

Season 1900-1, 1901-2—Dolores in F. Marion Crawford's "In the Palace of the King."

Spring of 1902—Julia in J. Sheridan Knowles' "The Hunchback."

Season of 1902-3—Roma in Hall Caine's "The Eternal City."

1903-4—Under her own management in "Twelfth Night."

1905-6—Clyde Fitch's "The Toast of the Town."

1904-5—"A Winter's Tale."

1906-7—"Cymbeline."

December 31, 1907, Baltimore; January 21, 1908, Astor Theatre, New York, reappeared as Liebler & Co. star in Anthony P. Wharton's "Irene Wycherley."

1908-9—Sister Giovanna in "The White Sister," by F. Marion Crawford and Walter Hackett, with William Farnum featured in her support.

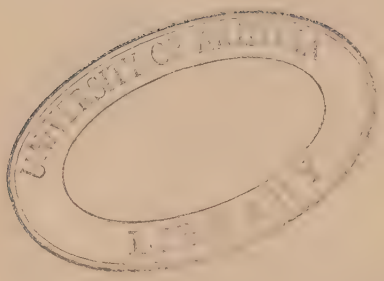
Lewis Morrison was a prominent actor long before he ever thought of playing Mephistopheles, a role in which he was pronounced unequalled, and from which he amassed a large fortune. Though his long identification with this character caused him to become so thoroughly imbued with the spirit of the cynical Evil One that in the last ten years of his life he was utterly unable to attract the public in any other offering, despite the fact that on several occasions he made worthy efforts to shift the scene of his activity. Morrison married Rose Wood early in his career, and an excellent actress as well as an estimable woman was she. A daughter by this marriage, Rosabel, was the Gretchen of her father's "Faust" productions; at this time she is using the paraphernalia and complete equipment which he had accumulated with some success, on tour.

Morrison was not the only well-known actor who specialized the Goethe devil. Joseph Callahan, in particular, rarely played anything else, and it was on this account that he was undoubtedly selected by Manager James D. Barton not only to appear in the title role of the Savage version of "The Devil" but he also assumed charge of the entire artistic department of all of the four companies organized to tour the country in this much advertised play.

It is recalled that more than twenty years ago Callahan was presenting in a Minneapolis variety theatre an act called "Great Men Past and Present," in which he assumed the characters of famous native and foreign personages in costume, making all the changes of same, including wigs, etc., in full view of the audience. This statement is made here for the purpose of defending

VIOLA ALLEN.
In "The Twelfth Night."

FRANCES STARR.
In "The Christian," Murray Hill Theatre.



Callahan from any charge that he had emulated the act presented by Henry Lee with such remarkable success.

Tim Murphy, a player who is gifted with a wealth of artistic thought and conception, like many other stars of to-day, began in the varieties. A quarter of a century ago he was a favorite at Tony Pastor's Theatre, in East 14th Street, where he gave imitations of the leading stars of that period, such as Stuart Robson, who, by the way, was a veritable boon to the mimic, his remarkable voice and personality readily lending themselves to the imitator's will. Murphy, however, was like Nat C. Goodwin, a real mimic and did not seek to obtain prestige and wealth by appropriating long and potent scenes from a player's album. These men were artists whose mimicy was genuine and carefully studied. They rarely used more than a dozen words for each character and never occupied over a moment to depict a single impersonation. If these pages serve the purpose of suggesting a limit line to so-called imitators of to-day, they will not be printed wholly in vain.

Mathilde Cottrelly could write a volume of reminiscences that would be a valued addition to stage literature. The writer cannot hope to do justice to her remarkable and important life achievements in the space that is available here. Her first prominence was of course in the German theatres of New York, and she helped to make history for all of these. "Cotty," as she was known to her intimates, played the most important roles under Adolph Neuendorff at the Germania Theatre when it was at 13th Street and Broadway, and the history of the Thalia Theatre on the Bowery, during its career as a Deutsches Theatre, is replete with chroniclings of this exquisite artist's efforts. She afterwards became its manageress, and it was under her regime at the Thalia that Gustav Amberg became conspicuous. Mme. Cottrelly

was undoubtedly the most versatile artiste that the history of the German Theatre of New York can record. One of her greatest roles was in "Die Naeherin" (The Seamstress), which she also later used as a stellar vehicle on the English stage, at the Wallack Theatre of the present day.

When Col. John A. McCaull entered the field of light opera, he engaged Cottrelly, and from the very outset she became his mainstay. She selected the operas, staged them, was his chief organizer, and even designed the costumes. It is to the credit of the redoubtable colonel that he never failed to give "Cotty" credit for the success which came to him when in the halcyon days of the Casino, a period that it is a pleasure to recall. He became the foremost producer of real comic opera in this country. Madame Cottrelly in recent years has always found herself in demand for portrayals of roles where distinctive character is to be delineated; at present she is a valued member of Louis Mann's company.

When Ogla Nethersole presented "Sappho" at Wallack's, the production created a great upheaval, there having arisen many protests against its presentation. The theatre was closed for several weeks, pending a review of the merits of the case, an injunction having been granted which caused the play to be withdrawn in the height of its success. It is recalled by the writer that the same Charles Burnham, who has so industriously posed as a stage moralist in connection with the present agitation against prevailing indecency in plays, was manager of Wallack's at the time, and he fought with the utmost vigor against the court injunction, which was finally set aside and the run of "Sappho" was resumed, but with less remunerative results at the box-office. It must be stated here that much of the success which came to the production of "Sappho" was due to the peculiarly fitful

and very forceful portrayal of the role of Jean by Hamilton Revelle. No player has ever equaled him in this character. He was wholly suited to it by nature, and his conception, as well as his picturesque appearance, gave to his presentation a distinction that was wholly absent when the role was in other hands.

That the old-school theatrical manager was really something more than the figure head which to-day one finds in charge of provincial, and even in metropolitan theatres, none can deny, and these men were called upon to help each other as well as to help the combination manager, who, in olden times, had a hard road to travel. This condition was so prevalent in the 70's that only a few of the most distinguished stars were able to meet their obligations without aid from the friendly local managers, and often stars of great renown, and their companies, were tided over and carried from one city to another through the generosity of the managers of that period. In Buffalo the principal theatre was conducted by two big-hearted, whole-souled men named the Meech Brothers, and their generosity was so pronounced that whenever any one in the theatrical field was found to be ungrateful or persistently finding fault with their treatment, it would call forth the expression, "Some actors would find fault with even the Meech Brothers."

Lincoln A. Wagenhals, senior member of the firm of Wagenhals and Kemper was born at Lancaster, Ohio, on April 11, 1869; Collin Kemper, junior member of the firm was born at Cincinnati, Ohio on February 17, 1870.

In 1893 their present partnership was formed for the presentation of a stock company at the Stone Opera House, Binghamton, N. Y., which created the era of summer stock companies in America. During this summer the firm produced thirty-two plays, showing a profit of a little over $3,000. During the season the embryo

firm made a contract to star Louis James in legitimate repertoire the following year. In the intervening summer they conducted, with much success, a stock season at the Coates Opera House, Kansas City, Mo. and, that fall, took Louis James on tour.

Since that time the firm has managed many stars including the late Mme. Rhea and the triple alliance of Louis James, Kathryn Kidder and Frederick Warde. With this combination they produced "School for Scandal," "Macbeth," "Othello" and "Julius Caesar." The next year the firm produced "The Winter's Tale." This was possibly the biggest Shakespeare comedy production that has ever been given in this country. The leading players were Louis James, Kathryn Kidder and Charles B. Hanford.

Following this effort, they produced, "Richard Savage," with Henry Miller as principal actor. The same season they sent Mme. Modjeska on tour in a repertoire which included "Marie Stuart," "Macbeth," and "King John," the latter being the first production, in America, of Shakespearian tragedy. At the same time they had on the road a production of "A Midsummer Night's Dream," with Louis James and Kathryn Kidder as stellar lights.

Another year went by and they produced a play by Collin Kemper and Rupert Hughes called "Alexander the Great," with Louis James and Frederick Warde at the head of the company; the same season they produced "Salambo," by Stanislaus Stange, with Blanche Walsh in the leading role. The same year Miss Walsh starred in "The Resurrection," at Hammerstein's Victoria.

Since then the productions of the firm have been "The Kreutzer Sonata," "The Woman in the Case," "The Straight Road" with Blanche Walsh, "Friend Hanna," "A Midsummer Night's Dream," "The Stronger Sex" with Annie Russell as the star, and Eugene Walter's

"Paid in Full," five companies of which are on tour in the United States, and which has a production in every country supporting an English speaking playhouse.

In 1905 Wagenhals and Kemper secured a lease of the Astor Theatre, one of the handsomest playhouses in New York, which was dedicated with a stupendous production of "A Midsummer Night's Dream," with Annie Russell in the role of Puck, and which has since been conducted as one of the high-class theatres of New York.

Forty years ago Manager James L. Kernan, entered upon a fight for supremacy in the theatrical world, and to-day he is the proprietor and manager of the Kernan Triple Enterprises, which is conceded to be the greatest combination of buildings of its kind in the world. In 1868 Mr. Kernan went to Europe on a business trip and some months later returned to Baltimore when began his theatrical career.

His brother Eugene, had advanced the lessee of the old Washington Hall, some money, about the return of which he was in doubt. Jas. L. Kernan was placed in charge of the place in the capacity of receiver; at the end of the second week the original lessee disappeared and left it all on his hands. He then assumed the role of manager in earnest and continued as such until 1872 when the building was burned down. It was rebuilt the following year and again opened to the public as a burlesque house, with Mr. Kernan in charge.

In 1890 he came into control of the Holiday Street Theatre, together with Messrs. George W. Rife and George Houck; later, he acquired the old Auditorium which he conducted for a number of years with great success. He also acquired large interests in the Lyceum and Lafayette Theatres, Washington, D. C., the Lafayette Square Theatre, Buffalo, N. Y., the Bijou Theatre Philadelphia, the Folly Theatre, Chicago, and a number of

other houses. He was elected vice president of The Empire Circuit of burlesque productions. Then came the project of the great enterprise over which he now presides. The Maryland Theatre was completed first, then the Auditorium and last the magnificent Hotel Kernan. With the opening of his new enterprise, Manager Kernan withdrew from his other interests in order that he might devote his whole time and energies to the personal management and supervision of his playhouses and hotel.

John L. Kerr was born the 28th day of February, 1850, on a farm near New Castle, Pa. He joined Sherry's New York Theatre Company as treasurer in 1870; in 1876 he became associated with Sam T. Jack in the organization of the "oil" region circuit," which comprised some six or eight theatres in the then prosperous oil country. During 1877-1878-1879 he was associated with Mr. Jack in the management of the celebrated comedian John T. Raymond.

In 1879, when Mr. Jack was succeeded in the oil region by the firm of Wagner & Reis, Kerr remained as general manager. In 1907 the circuit was incorporated as the Reis Circuit Company with Mr. Reis as president and treasurer, Kerr vice president and general manager, which position he now holds. He has more or less successfully battled with the theatrical business over a third of a century, and has been an important factor in bringing the circuit from five or six houses to a number exceeding one hundred and forty theatres. At the present time he has absolute control of the local management of the entire circuit.

Mr. Sam H. Harris, manager, was born in the lower part of Manhattan in New York in 1872. He was employed in various mercantile pursuits up to the time he was seventeen, when he became manager of a large steam laundry. He then became interested in the pugilistic

destinies of Terry McGovern, the featherweight fighter whose many victories won, for both of them, fame and money. It was while interested in the management of McGovern that Mr. Harris bought a half interest in "The Gay Morning Glories," a burlesque organization in which McGovern was the star attraction.

He afterward starred the pugilist in a melodrama called "The Bowery After Dark." The success of that tour encouraged Mr. Harris to invest largely in melodramatic attractions of the better class, and the firm of Sullivan, Harris & Woods was the outcome. This firm produced many melodramas on a large scale, the most successful being "The Fatal Wedding."

While on a pleasure trip, Mr. Harris became acquainted with George M. Cohan. The two became fast friends and, shortly afterwards, business associates. The firm of Cohan & Harris was formed, and these successful plays from the pen of Mr. Cohan have been presented: "Little Johnny Jones," "Forty-five Minutes From Broadway," "George Washington, Jr.," a new edition of "The Governor's Son," "Fifty Miles From Boston," "The Honeymooners," "The Talk of New York," "The Yankee Prince," and "The American Idea."

Mort H. Singer, manager of the Princess and La Salle Theatres and director of the Princess Amusement Company, of Chicago, is one of the youngest of the successful managers of this country; he has built up an organization which includes two producing houses in Chicago, and road companies with an aggregate membership of nearly seven hundred people.

Mr. Singer was born in Milwaukee and became treasurer of a theatre in that city soon after leaving high school. He managed a road attraction one season, and returned to Milwaukee to manage the theatre in which he had served as treasurer. Later, he managed houses at

St. Paul and Minneapolis and, four years ago, secured control of the La Salle Theatre, Chicago, which he transformed into a producting center of high class musical comedy.

His first attraction, "The Umpire," won instantaneous success, and ran for three hundred and five performances. "The Time, The Place and The Girl" followed, and a new Chicago record of four hundred and sixty-three performances was set. "The Girl Question," "Honeymoon Trail," and "A Girl at the Helm" have all remained at the La Salle for more than one hundred and fifty performances each.

In the summer of 1908 Mr. Singer completed the new Princess Theatre, on Clark Street. Here he produced "A Stubborn Cinderella," the best musical entertainment ever staged in Chicago.

Mr. Singer himself is an energetic worker, and fortunate in the selection of capable assistants, to whom he turns over the execution of his plans. All of the Singer La Salle-Princess attractions are now on the road, and are being played from coast to coast.

"Will" J. Davis, who to-day controls two of the most important theatres in Chicago, has had to struggle for every ascendant step he has made on the ladder leading to fame and fortune.

Davis began in the cafe of the old Adelphic Theatre in Chicago. He was J. H. Haverly's most important aid during the major portion of that manager's activity. He was the organizer and director of the Chicago Church Choir Opera Company, and it was in this organization that he met, wooed, and married the late Jessie Bartlett Davis, perhaps the best contralto America has ever heard in light opera. She was the Buttercup in the famous "Pinafore" cast which "Will" Davis gathered, and her efforts, while with the "Boston Ideals" and "The

FLORENZ ZIEGFELD.

MORT H. SINGER.

MAURICE LEVI.

CHARLES E. BLANEY.

W. H. SHEETZ.

SHERMAN BROWN.

A group of managers and Maurice Levi.

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Bostonians," imparted to these much of the distinction which was always maintained during the long existence of the two companies. Mr. Davis was for several years the acting manager for John A. Hamlin at the Grand Opera House in Chicago, and the outcome of his stay at that theatre was one of the most interesting legal battles that was ever decided in a court of equity.*

It happened in this way: Will Davis procured a lease of the Grand Opera House for himself. He was at the time he negotiated the lease an employee of Hamlin's. In the court trial wherein Hamlin sought to annul the Davis lease as invalid the latter maintained the tenability of his holding in that, while he was in the employ of Hamlin at the time the negotiations began, he was not so when the important deal was consummated. The courts, after a long and bitter fight, decided in Mr. Hamlin's favor and Davis was forced to vacate the premises. This decision, one of the most important legal opinions ever handed down in a court-room, created a profound impression, and has ever since served as a precedent, the contention of the learned justice whose name I cannot now recall, having been sustained by the court of last resort after an expenditure of much legal ammunition and a profusion of technical verbiage.

Jules Murry is a self-made manager and one whose career will serve as an incentive, if indeed the workers in the business department of the theatre require an incentive in this era of multiplicity. Murry came from Munich a poor, German, immigrant boy, in the year 1879. After a short experience in various commercial pursuits he attracted the attention of Heinrich Conried, and began his active career in connection with the business department of the various German attractions with which Con-

*Mrs. Davis also sang in several operas with Adelina Patti. She died May 14, 1906.

ried was associated. The unique part of Murry's career is that although not schooled in the theatrical business, he became a power and for more than fifteen years he has virtually controlled the major portion of the best territory and the best plays for his own attractions. He demanded conscientious effort and the strictest business principles from his associates and employees. If John Drew would score on Broadway with a play, the next year Murry had it for the South and West, and, in another year, for the largest cities. He exploited a young and vigorous romantic actor, Paul Gilmore, by this method. Rose Coghlan, Sadie Martinot, Marie Wainright and other stars of equal fame have starred in this manner under the Murry banner, always featuring a Broadway success; often this enterprising, self-made individual has as many as ten distinct attractions on tour simultaneously. To-day he is a man of wealth, and his reputation is such that he is enabled to have the first call on desirable plays. A new star, Norman Hackett, is this year making vast strides under Mr. Murry, and seems destined for Broadway unless the signs are misleading.

W. E. Nankeville, like Murry, has had a meteoric rise. He was an actor twenty-five years ago, and he entered the minstrel field through negotiations with J. H. Haverly, when that worthy showman began to drop out of theatricals and apply himself to the mining schemes, which he himself said had caused his decline. The methods of Nankeville greatly resembled those of Jules Murry. He profited with minstrelsy for an indefinite period, and his control over the Haverly name and outfit was only interrupted by difficulties with the Mastodon manager's widow. It was with a play called "Human Hearts," written by a prolific writer of melodrama named Hal Reid, that Nankeville found his field. The play is by no means worthy of the success which it has scored and is

not to be thought of as the author's best. He has written several far better plays, still, "Human Hearts," for an immemorable period, has proved a veritable mint for the manager, but not for the author. Reid, generally a shrewd, calculative man, found himself in the position which authors often do, and at the outset, for a paltry sum, sold outright, for all time, the rights to a play that rarely has less than four companies simultaneously presenting it. Reid wrote a Biblical play, called "The Nazarene," which had all the elements that go to make an unconditional success. The Schuberts were greatly interested, and they, in conjunction with Messrs. John C. Fisher and Frank Perley, produced it in Newark. It was discovered before the opening night that this very play had been presented two years before at the Murray Hill Theatre under the title of "The Light of the World," and had failed signally. This produced a bad effect upon the critics and even upon the management. The author and his wife also made the error of forcing themselves in the leading roles, afterwards withdrawing upon request. The play did not live, although it was unquestionably the strongest, as far as intrinsic dramatic literature is concerned, that came from Mr. Reid's pen. The text was excellent, the presentation artistic in the extreme and the method of avoiding unpleasant criticism, from the use of so sacred a theme, was deft and even ingenious. Under new conditions "The Nazarene" might make history for the stage.

CHAPTER V

The writer of these records lived in the 60's at No. 54 East 26th Street in New York, a locale that at this period was decidedly conspicuous for many causes. The present site of the Madison Square Garden was then the Grand Central Station of the N. Y. C. & H. R. R., and on the corner of 26th Street and Fourth Avenue was the famous hotel of Christopher Sauer, where Richard Croker and Laurence Delmour spent their leisure hours and where Horace Greeley, the founder of the New York Tribune, was wont to drop in every day about four o'clock for his quota of apple pie and a mug of cider.

One of these afternoons the writer was roaming around the restaurant with the sons of Mr. Sauer, when Charles Fechter, the distinguished Franco-Anglo tragedian entered the cafe and accosting Greeley, invited him to occupy a box at the Lyceum Theatre that night where Fechter was interpreting his greatest character, Claude Melnotte in "The Lady of Lyons." Croker was then about twenty-three years of age, surely not over twenty-five, and had not yet occupied even the suggestion of the political status that afterward came to him so rapidly.

Greeley refused to accept the courtesy of free seats, but, seeing us boys lounging about the big stove, the great editor beckoned Croker and the writer in his direction and handing me three crisp new dollar bills, and speaking with that gum-chewing "Uncle Joshua" style that was always his, said: "Here, lad—you go over to the Lyceum and

get three seats in the first balcony for to-night" and then turning to Fechter, who was struck with consternation he said, "I only go to the theatres when I am angry, upset or vindictive, and I am all three of these to-night, but I'll be damned if I'll lose the right to criticise a foreigner like you who hates America and Americans through accepting your proffered box but I'll be there. Another glass of cider there, pop."

The house which our family occupied from 1865 to 1869, was only a few doors from the famous Union League Club, for so long located at 26th Street and Madison Avenue. In this sumptuous club house was one of the daintiest and most perfectly constructed bijou theatres that this city has ever possessed; often the most important stars appeared here with success. Marie Aimee played an engagement of importance there and French plays were often rendered by a band of Parisian players, in the period from 1869 to 1878. Unless the interior of this building has been changed, this audience room remains intact to-day and the suggestion is here offered that no more ideal or appropriate home could be secured to house a collection of French comedians which the elite of this city has for so long craved, and which is only prevented from occupying a permanent abode by the inability to secure a suitable and properly located auditorium. If this particular hall is not to be restored to its ancient usefulness, the Concert Hall of Madison Square Garden across the way, might find a worse source of endeavor, particularly since there have been threats to destroy the entire Madison Square Garden property. At any rate these suggestions with a view to the establishment of a petite Theatre Francais in the Metropolis of the United States are offered unselfishly and should be effective in hastening the day when the noblest branch of all dramatic art may find a perpetual home.

Forty years ago Kate Fisher was the most conspicuous of the many exponents of the role of Mazeppa though Adah Isaacs Menken has given to that spectacular character an atmosphere of realism or, shall it be called sensationalism, that none of her rivals or imitators could approach. The play "Mazeppa" received more than one elaborate presentation at the old Bowery Theatre (now the Thalia Theatre on the same site and very little changed) which was in 1868 under the management of William B. Freliegh. At this theatre, in those days, such stars as Edward Eddy, George C. Boniface, Sr., J. B. Studley, Edwin Adams and Lucille Western held sway to the delight of the audiences so distinctive of the Bowery Theatre in all of its long existence.

Lucille Western's most noted achievement was in the dual role of Lady Isabel and Madame Vine in "East Lynne," the play's adaptation being evolved by Clifton W. Tayleure, a playwright and manager of distinction but of aggressive disposition and intrepid daring at all times.

Mathilda Heron is another player who adorned the stage conspicuously from 1850 to 1872, though in this instance her rendition of Marguerite Gautier in Alexander Dumas' "Camille" entitled her to such great distinction that more than one historian of ancient dramatic records has devoted vast space to this one great artistic effort of her somewhat stormy career. Mathilda Heron's only daughter, known on the stage where she appeared in her infancy as Bijou Heron, did not arrive at the great prominence bestowed upon her mother, nor was the career of Bijou prolonged after she had outgrown the capacity for children roles. When she became the wife of Henry Miller (who even at that time was considered one of the best stage directors and producers), instead of developing into a full-fledged star as was prophesied,

there was a gradual tendency to retirement, thus giving credence to the popular belief at that time that there was no desire on the part of either Mr. or Mrs. Miller to perpetuate her artistic career.

Writing of Bijou Heron naturally recalls Bijou Fernandez and her mother, Mrs. E. L. Fernandez, the latter a typical stage god-mother, who first attracted attention through her interest in the welfare of children of the stage. Her initial efforts in the agency line were executed through the little infants she was always able to supply to managers. And when that "Dean" of Vaudeville, the late Tony Pastor inaugurated his annual Christmas tree celebration at Tammany Hall a generation ago, it was Mrs. Fernandez who rendered him the most substantial aid. It was when the offices of Abbey Schoeffel and Grau were located opposite Daly's Theatre, next to the present Hoffbrau restaurant, that Mrs. Fernandez began to build up the vast clientele which to-day is exemplified in the magnificent and commodious offices which she conducts in the New Amsterdam Theatre Building. Mrs. Fernandez is a descendent of the famous family of Bradshaw's, and her father was Samuel Bradshaw, noted in the days of the old Bowery Theatre.

Bijou Fernandez made her debut at the age of three years in David Belasco's "May Blossom" at the Madison Square Theatre and has been actively engaged since. Two years ago she became the wife of Wm. L. Abingdon, and together they now play engagements of importance.

Mrs. Beaumont Packard is another veritable "Born on the Stage" type, having first seen the light in the early 50's. She began as a child songstress at the age of four. Her father was J. W. Buhoup who was the first to present a travelling minstrel troupe in this country. He also was the first to evolve a floating theatre and it was on one of these theatre boats that Mrs. Packard made her stage

debut. Mrs. Packard, early in her career, displayed that talent for business which soon laid the foundation for her active life. In 1880 she had her own theatre, The Bijou, on Market Street in San Francisco, and in 1891 she came to New York and opened what is now known as the Packard Theatrical Exchange and in its conduct has obtained the confidence of managers and players alike.

A daughter of Mrs. Packard's, known on the stage as Maud Winter, was conceded one of the best leading ladies of her time and her sudden passing away, March 13, 1904, deprived the stage of one of its brightest adornments. She was on the very verge of entering upon "Stardom" when her career was cut short in the very bloom of its growth.

James K. Hackett, Sr., although best known to history as a comedian for his truly great achievement as Falstaff in "The Merry Wives of Windsor" was actually the first impresario to give Grand Opera in the old Academy of Music, on the site of the present house of that name. In October, 1854, the historic edifice was dedicated by an organization headed by Mario, the famous Tenor and Grisi as Prima Donna. The lease of the Academy was held by Max Maretzek but he sublet to the elder Hackett, and although even on the opening night the opera house was not more than half filled, the furore created by both singers was instantaneous.

Although this writer did not inaugurate his career as libretto boy until the regime of Jacob Grau, a few years later, he is relating the interesting details of the Hackett season as conveyed to him repeatedly by his father and uncle, both of whom had arrived in America in 1853. Jacob Grau managed the Academy of Music himself a decade later—(in fact he was its director on the night it was destroyed by fire in 1865), thus it was but natural that we boys, Maurice, Sam and myself, should be im-

JAMES K. HACKETT, Sr.
As Falstaff.

SIMS REEVES AND EMMA HOWSON.
In "The Beggar's Opera."

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pressed with the history of the old house inasmuch as we were all there as libretto boys when the new Academy—(the one now standing) was opened in 1866. If I did not hear Mario and Grisi, in their zenith, it is to be regretted that it was my unfortunate experience to be a constant listener to Mario when he came here two decades later as the leading support of Carlotta Patti in 1872 when that great coloratura singer came for one of her several tours under the Brothers Strakosch.

Anna Louise Cary, the beautiful and superb contralto, was a member of this company, and it was my province to dispose of the photographs of the great Carlotta, also of Cary and of Mario and although Mario's voice at this period (he had reached three score at least) was but a wreck, it is recalled that his portraits were sold even more rapidly than the great Patti's or the beautiful Cary's.

What a pity that Tamberlik, too, was heard here after his voice had lost its purity; it is not to be instanced where any great singer benefited much financially from the prolongation of their artistic careers beyond any reasonable point. It is true that Adelina Patti received her greatest honorarium when she was least of all worthy, but it is likely that she would, to-day, return the $200,000 which her last American tour brought her, if she could forget the experience. And after all, it was her own fault, her own love of money, and the selfish desire to obtain that paltry $2,000 for a Liverpool concert that brought the diva here only forty-eight hours ahead of her opening concert, thus causing an audience of 4,000 persons, a veritable first night audience, too, to hear her in very bad voice, really hoarse. The papers criticized her for coming at all. The second concert drew $7,000, and the diva sang divinely—almost as of old, but it was too late; the damage had been done and the tour which would have yielded this

writer at least one hundred thousand dollars, even on the terms that Patti received, resulted in a loss, not great, but nevertheless a loss. This, too, is the same Patti, who, twenty and even ten years before, would compel Abbey, Mapleson or Maurice Grau to return $15,000 to an audience just because she was the least bit hoarse. Alas, that was the artistic Patti, the real la diva, not the Baroness Cederstrom of 1904, who came out to America once too often with no greater or more worthy incentive than to, as she told it herself, "Break all her own records for financial results," and, as she further put it, "after she had been for over a half century a public singer of renown."

As has been stated, Adelina Patti's first appearance in New York took place at Trippler Hall, when she was but a child; her operatic debut was effected in the old Academy of Music under Max Maretzek in 1859.

Ben De Bar was greatly identified with Falstaff, although the last twenty years of his life were spent, managerially, at his theatre in St. Louis. When he did venture before the footlights it was as the Merry Monarch of Windsor. De Bar was truly typical of the old school of actor manager, now almost obliterated.

David Bidwell was closely associated with De Bar; the two were the first to present the "Black Crook" throughout this country. De Bar managed the old Theatre Royal in Montreal a half century ago and it was here that John McCullough received the munificent salary of $35 a week.

David Bidwell controlled all the theatres in New Orleans in the 70's, and while he was gruff, and subject to intemperate moods, if his heart could be reached, fortunate indeed was he who had found his way there, for no man whom Dave Bidwell ever liked ever wanted for anything while the great Southern manager lived. Bidwell was easily excited, and he had a horror for fear of being made the butt of practical jokers. The elder

Sothern was noted for his efforts in this line, often carrying matters so far as to create a great upheaval.

It is recalled that about the time Sothern, Wm. J. Florence and John T. Raymond were the three conspicuous figures in New York theatrical life, Bidwell who had a severe case of gout, came to New York on one of his summer visits. Just as soon as he reached his hotel he found a telegram awaiting him purporting to come from New Orleans where Bidwell had just hailed from. The telegram read as follows:

"Return immediately, you are advertised to appear here next week as Dick Deadeye in "Pinafore."

The telegram was signed by Sothern, who was at the time waiting in the ante-room of the hotel with his coterie of friends, wishing to catch a glimpse of the irate Southerner, as he opened the despatch. It must be understood that Sothern had arranged the whole procedure of the telegram by collusion with the telegraph company. Bidwell upon reading the telegram indulged in no anger whatever, on the contrary he was inclined to see the thing entirely as a joke, which Sothern had not reckoned on. Therefore, when Sothern saw Bidwell writing a reply to the message he and his friends stationed themselves in front of the District Telegraph Office to await the messenger's return which followed a moment or two later. The reply which Bidwell had sent was as follows:

"The Telegraph Company has refused to accept my answer."

Back in the late 60's when Jacob Grau had suffered reverses with one of his Grand Opera ventures, he saved himself by conceiving a plan which was thoroughly illustrative of this impresario, the first of all the Graus to embrace a managerial career.

It seems that the present King Edward, then Prince of Wales, was about to visit America. Grau secured the

consent of the stockholders of Irving Hall for a grand ball to be given in honor of the Prince, in reality a gathering of the theatrical clans. It was the first distinctly theatrical ball ever given in New York and the financial results were such as would hardly be believed to-day, more than $25,000 being realized.

Jacob Grau gave the first of a series of French Balls at the old Theatre Francais on West 14th Street. These were the gayest events of the late 60's, and, in fact, always yielded great profits, far more than the artistic offerings of this impresario had realized up to this time, with the sole exception of the Ristori tour.

Maurice Grau, after he had reached years of discretion never forgot his uncle's methods or achievements, and it is not reflective on the former Metropolitan director to state that he was wont to emulate his uncle in nearly all matters of great importance. When the firm of Grau and Chizzola were operating the theatre on West 14th Street to which this writer has occasion to refer so often, they began to sustain great losses. The Soldene Company which was expected to repeat the great furore of the Lydia Thompson British Blondes at Niblo's a few years before, met with only an indifferent reception. It was true that this troupe contained the greatest array of English Beauties that this country had ever gazed upon up to this period, in fact it is questionable whether at any time in the writer's recollection such a collective band of beauty was ever organized, at least not for America; the company did not draw, and this had not been reckoned upon by Grau and Chizzola.

Emily Soldene herself, while a great artist with a powerful voice, was not attractive and surely not young when she visited these shores in 1874-75, so that perhaps it may be attributed to the star, that the box office did not respond to the efforts of the Soldene troupe. But, if the

box office did not issue satisfactory statements during the sojourn of the English Burlesquers, the bar in the basement of the theatre (then called the Lyceum Theatre) was the liveliest place in New York during the reign of this company. This bar was presided over by a young and energetic personage named William Proctor, the same who has amassed a fortune in the financial section of this city and is now located in Pine Street near Broadway. Mr. Proctor, the writer is sure, will not deny, that he got his first financial encouragement during the Soldene season on West 14th Street.

In the Lyceum Theatre, which has not to this day been altered, the dressing rooms are all just back of the space which Proctor used for his cafe, and at both ends of the cafe there were doors leading to these dressing rooms. The shrewd Proctor realizing that the days of the Soldenes were not to be perpetual, had small openings made in these doors such as are used in box offices in theatres, large enough to exchange money and tickets through the aperture. The spectacle of those English girls coming to these small openings for their favorite beverages was a sight that soon began to be talked about and if the theatre upstairs did not make profits, the cafe did; more than once the receipts there realized were borrowed to meet some obligation which the disastrous season in the theatre had incurred.

It has been stated here that Maurice Grau emulated his uncle in his earlier years, and it is certain that he would himself corroborate this statement. This emulation served the firm of Grau and Chizzola and saved them from bankruptcy at a crucial period when all seemed to be lost.

The theatre on 14th Street had not prospered even with Adelaide Ristori who had returned to the very scene of her old triumphs, but not with the old success.

Mrs. Rousby, the English beauty, drew but fairly, and Toole, the English comedian was an absolute failure, though one of the greatest artists this country had ever welcomed. Even Adelaide Neilson, the greatest actress of her class of all time, who was playing a season at this same theatre on West 14th Street under Max Strakosch, by arrangements with Grau and Chizzola, did not at this particular period command the public as at all other times; Maurice Grau was at his wit's ends to hold his forces together.

Up at the Park Theatre, at Broadway and 22d Street, then (1878) under the managements of William Stuart assisted by Chandos Fulton, Grau and Chizzola were presenting another opera bouffe company headed by Coralie Geoffroy, in Charles Lecocq's "Girofle Girofla" which, at this house, had a long run. At the particular time to which the writer refers, all of the various Grau and Chizzola enterprises were at a low ebb. It was then that Maurice Grau recalled how his uncle had saved himself with a French Ball a decade before. This firm did not wish to appear conspicuous in the undertaking, and the clever Starr Morrissey (a brother of James W. Morrissey) was sent for and the Academy of Music secured for a "Grand Bal D'opera Bouffe."

It was fortunate that, at this time, three of the firm's opera bouffe companies were in the city; Marie Aimee and her company at the Olympic, The Geoffroy Company at the Park, and the Soldene troupe at the Lyceum. The very fact that those English girls, were to be at the ball was the most potent feature; it need only be stated that the receipts of the ball were over $30,000. The firm of Grau and Chizzola was saved and their affairs began to improve, though at the close of the season here referred to, a dissolution of the firm was effected.

Phineas T. Barnum, in the management of Jenny

Lind's concert tour, displayed of course the extraordinary showmanship which characterizes his entire active career. Although the tour of the Swedish cantatrice was not observed by this writer he had the benefit of a fairly large acquaintance, not only with Barnum himself, but with Bernard Ullman, an impresario who was quite a factor in this country in the period from 1850 to 1865.

Jenny Lind was heard at Castle Garden, and her first tour was directed with a masterly and ingenious procedure which undoubtedly set the precedent for all that followed in the musical history of this nation. The receipts of the concerts given at Castle Garden, have not since been duplicated, even by Adelina Patti or by any of the Grand Opera tours that history has recorded to this date. Twenty thousand dollars was often realized at Jenny Lind's concerts even where auction sales and ticket speculation (then far more prevalent in proportion to population than now) are not considered, and in cities of the size of Richmond, New Haven and Rochester, gross takings in excess of $12,000 were obtained.

Patti's largest receipts in concert were $13,800, in Philadelphia, on November 9th, 1904, while the largest receipts for a single representation of Grand Opera, was at a matinee given at Mechanic's Hall in Boston in the spring of 1887, possibly it was 1888, when no less than $18,000 was taken in at the box office.

Of course there have been several special occasions where larger takings have been recorded such as the benefits of the impresarios at the Metropolitan Opera House. The largest of these was the genuine testimonial tendered to Henry E. Abbey in the spring of 1884, after he had lost, in a single season, no less than $250,000, in the inaugurating year of the Opera House, with the most expensive Grand Opera organization that, up to that time had been gathered, and which included

Christine Nilsson, Marcella Sembrich, Sofia Scalchi, Campanini, Stagno, Del Puente and others of equal fame and merit. The receipts for this benefit performance yielded more than $30,000.

The annual benefit to Maurice Grau, which was a custom, owing to the fact that the contracts of the artists contained a clause by which they were obliged to sing at one representation at the season's close, without compensation, was wont to bring in anywhere from $18,000 to $20,000 and when Herr Conried succeeded to the "Bed" so comfortably made up for him by his predecessor, he also was pleased to partake of this gratuity. It is not pleasant to tell that the Herr Director saw fit to degrade his own artistic career, and that of the opera house as well as the matchless array of artists it housed, by actually forcing such artists as Caruso, Sembrich, Eames, Scotti, Plancon and others to either appear in his productions of the comic operettas "Die Fledermaus" and "The Gypsy Baron" or else sit on "dress parade" at the tables in the concert scenes, in order that they might in some manner be utilized for this one gratuitious appearance which their contracts called for. It is true that Maurice Grau himself did, on one of these annual affairs, use the soldiers chorus from "Faust" as the only means by which the tremendous galaxy of stars could be properly heard, or rather I should say "presented."

That this function of the season's close has been abolished will surely be gratefully recorded by the historian whose pleasure it shall be to recite the Grand Opera history a decade hence.

Speaking of Barnum recalls to the writer, that in the period from 1868 to 1873, in East 14th Street, directly opposite the Academy of Music and Steinway Hall, a permanent, all the year around circus was maintained by

MARCELLA SEMBRICH.

EMMA EAMES.

FRITZI SCHEFF.

SCHUMANN-HEINK.

MADAME GADSKI.

LOUISE HOMER.

Six stars of the Maurice Grau regime at Metropolitan Opera House.

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L. B. Lent. This was really not far removed from the present Hippodrome save that of course the auditorium was not constructed upon such a scale of grandeur; yet, forty years ago, New York had its winter circus here on a scale that is not to be equalled to-day. It also had its aquarium, ten years later, on the site of the Herald Square Theatre, the ashes of which are still warm as these lines are being penned.

The actor-manager, as has been stated before, is gradually disappearing from activity, and recollections, a decade hence, will surely chronicle the absolute obliteration of the last of this species. Among those who have already passed away, Bernard Macauley was a noted figure. He maintained Theatres in Cincinnati and Louisville (where a brother, John T. Macauley now succeeds him) that were conducted as veritable schools of dramatic art. He was one of the very last to succumb to the combination system, and that not until his efforts to sustain a model stock company threatened the utter annihilation of his financial resources.

John Ellsler's career was long, honorable and unselfish, and history cannot recall any actor-manager who can contribute more material for narration than "Uncle John," but inasmuch as records of his achievements are already preserved, it is not this writer's province to dwell further than the mere recollection that his honorable name entails.

Effie Ellsler, a daughter of the manager named, was a veritable child of the stage, and her rendition of the role of "Hazel Kirke" was her most noted achievement; no player of the last half century can boast of a career more useful, or of a repertoire more varied. The versatility of Effie Ellsler is best denoted when it is recorded that as Josephine in Gilbert and Sullivan's operetta, "H. M. S.

Pinafore" she was pronounced matchless, the best of all the many who interpreted the soprano role in this, the most successful comic opera in the world's history.

The vogue of "Pinafore" began when William Henderson by arrangement with James C. Duff, produced it at what is now the Manhattan Theatre. "Pinafore" had been rendered in any number of cities in a hurried manner and in garbled form, but Henderson had been over to Boston where R. M. Field gave the work a really good interpretation In the New York cast (The Duff-Henderson production), a Miss Mills sang Josephine, Verona Jarbeau made her stage debut as Hebe; the Buttercup cannot be recalled. Thomas Whiffen who was the Sir Joseph Porter was by all manner of means, the best exponent of the role seen at any period. William Davidge was Dick Deadeye and the entire cast was appropriate though not containing any names of great prominence.

Henderson's fortunes were of course repaired by the immense success of the delicious satire, and comic opera as an institution was thus born, for, previous to the era of "Pinafore," French opera bouffe alone, provided play and opera goers with this class of amusement. "Pinafore" became the rage and at one time, in 1881, no less than five companies were rendering the operetta in New York, simultaneously. There were also children "Pinafore" companies galore, and from these sprung such prominent players of to-day as Julia Marlowe, Arthur Dunn, Corinne, Jenny Dunn, Sally Cohen, Ida Mulle and others not now recalled. In 1850 Henderson was leading man for Parker and Ellis, in Detroit. He managed the Old Drury in Pittsburg from 1860 to 1870, and was the only provider of first-class plays in that city. Like all the old school actor-managers, he was dignified and kindly. He died in 1889.

Ettie Henderson, his widow, was the first to play Fan-

chon in London, a role in which Maggie Mitchell scored her greatest success. Great casts were seen in Ettie Henderson's own play "Almost a Life" for many years. She retired from the stage when, on her husband's death, she assumed the management of the Academy of Music, Jersey City.

"Pinafore" also brought into vogue the "Church Choir Opera Co," one was John Gorman's Philadelphia Church Choir Co.; it gave the best musical interpretation of the opera that has ever been heard. This company appeared at Daly's Theatre, in 1882, during the heated term. It was truly a Church Choir Co. too, all of the principals and Choristers being recruited from the choirs of the Quaker City's churches by Louis DeLange who appeared himself as the Admiral Sir Joseph. In after years he became well known as a player and playwright, though sad to relate he ended his life by his own hand a few years ago, while under temporary mental affliction.

J. H. Haverly also organized one of these Church Choir Companies which included Jessie Bartlett Davis, John McWade and others of equal renown; this organization really provided the incentive and afterwards led to the formation of the first Boston Ideal Opera Company, a gathering of singers and players that has never been equalled in the history of the American stage. The roster of this company, of which I have only my memory to serve me, included Henry C. Barnabee, George Frothingham, Tom Karl, Myron C. Whitney, Charles Macdonald, Zelie DeLussan, Adelaide Phillips, Marie Stone and, afterwards, Jessie Bartlett Davis. A Mr. Foster had charge of the business details and for nearly twelve years this matchless company graced the stages of the country and gradually became the leading operatic touring combination of the country. In or about 1893 it met reverses and disbanded, and Messrs. Barnabee, Karl and Mc-

donald reorganized the forces, and "The Bostonians" came into being with the production of Smith and DeKoven's "Robin Hood." Another era of prosperity prevailed which lasted for more than ten years, but which, finally, resulted in the disbanding of this company, undoubtedly due to the fact that the singers who had for nearly twenty-five years been identified with opera, were reaching the age limit which never fails to be recognized by the great public.

Henry Clay Barnabee, before he joined the "Boston Ideals" and before he became an operatic comedian, had achieved great fame all over the United States as the sole projector and executor of a decidedly unique entertainment, called "A Night With Barnabee" in which the big mirth-provoking Bostonian was wont to hold his audiences for two hours by the sheer potency of his own personality.

And no comedian, who to-day remains on the boards in excess of one hour when interpreting his "turn," can dispel the impression which many now living had that Barnabee was the greatest individual impersonator of all times. A later generation had a faint opportunity to pass upon Barnabee's ability as an entertainer when, in 1905, he effected his debut on the modern vaudeville stage, in a specialty which gave his audiences an illustration of the Barnabee brand of humor. His side-splitting delineation of "The Man with the Cork Leg" kept the vaudeville audiences at Mr. Percy William's Theatres in a state of uncontrollable merriment. But poor Barnabee's career in vaudeville was cut short by a serious accident while appearing in this same specialty at the Columbia Theatre in St. Louis. He had no sooner recovered from this calamity and returned to this city when he was severely injured in a collision between a surface car and an express wagon, and from this last misfortune the venerable

HENRY C. BARNABEE.
Grand old man of Comic Opera.

SIGNOR G. TAGLIAPIETRA.
Baritone of Grand Opera.

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"grand old man of comic opera" is now convalescing at his country home in Jamaica Plain, Mass.

The largest receipts that have ever been recorded for any single representation in America, and perhaps anywhere, were obtained at the Metropolitan Opera House during the Grau regime, on the occasion of the performance given in honor of Prince Henry of Prussia. All of the singers in the company were cast in a miscellaneous programme which embraced an act from each of six operas. The event was of great historic importance and took place on Tuesday evening, February 25th, 1902. The prices ranged from $5 to $30, while the boxes were sold at an average price of $200. Even at these seemingly forbidding rates, the character of the occasion (which was similar to the frequent "State" nights at Covent Garden in London) was such as to create a demand for every seat and box in the vast auditorium, while the standing room, limited at that time by the fire laws, was disposed of before 7:30 P. M. The box office was closed long before the time for the Programme's Commencement.

The gross receipts were close to $50,000 and despite the very greatly increased expense for decorations, which were very artistic, and the fact that every artist in the Metropolitan Company was on the salary list for the night, the profit was in excess of $25,000, a sum that would have satisfied Col. Mapleson or the Strakoschs as their surplus of any season in their strenuous operatic careers.

Undoubtedly the most popular tenor heard in the United States previous to the erection of the Metroplitan Opera House, was Pietro Brignoli, known among his friends and even among opera habitues as "Brig."

Brignoli was of mammoth size, and although his stage walk and his general appearance elicited merriment, he

was admired by both the sexes. His career was long and useful, though it must be noted that he permitted himself to be heard in public long after the sweetness of his vocal organs had departed; yet even in the last lustrum of his public life, he remained an attraction of great potency. Brignoli was as much identified with the ballad "Good-bye Sweetheart" (sung in English by him with a broad accent that was ludicrous) as Adelina Patti was with "The Last Rose of Summer."

The big tenor was a ravenous eater, and when singing at the Academy and Steinway Hall, he was wont to dine at Moretti's, a famous Italian restaurant which, for a quarter of a century, was located on the corner of 14th Street and Third Avenue. Here Brignoli was to be found almost always when not at his home at the Belvedere Hotel, then located at 15th Street and Irving Place.

One morning Moretti was appealed to by Brignoli, to bring him something to tempt his appetite as he was far from well and unable to partake of his customary food, so that Moretti, a veritable magician in the arts of culinary creation, brought him a dish specially prepared for the purpose of restoring the appetite of the distressed tenor. "Brig," having disposed of the dish rapidly, was asked by the restaurateur how he felt after partaking of the delicacy placed before him.

"Oh, a little better, if I only had my appetite," answered the tenor.

"I'll fix you," said Moretti, and presently he appeared with a good sized duck, roasted to perfection, an "omelette aux herbs" and a salad fit for just such a gourmand as the tenor admittedly was. This collection of good things was also rapidly devoured by the "ailing" singer and again Moretti approached to inquire if there was any improvement in the physical condition of the illustrious tenor.

"Yes, I feel much better, but my appetite fails me. If that could only be restored I would be all right for Manrico to-night."

Then Moretti brought Brignoli a monster porterhouse steak, with dishes of sliced tomatoes and fried potatoes on the side, and this too, he ate with the same dispatch as before. Moretti approached him and slapped him on the back as he shouted: "Well now, old man, surely now you have your appetite restored."

"Yes," answered Brignoli, "I am altogether better now, and I shall have my breakfast at once."

A son of Moretti is still alive and has a restaurant in this city somewhere and he will certainly vouch for the truth of this recital, which is in no way exaggerated.

Henry Wolfsohn, the best known of the various musical agents and concert directors in this country, was first destined for an actor's career. Arrangements were perfected with Jacob Grau who, in 1868, was presenting the great German actress Marie Seebach at the French Theatre on West 14th Street, for Wolfsohn's appearance for one night as Othello. The amount which Wolfsohn paid the writer's uncle for this artistic privilege was $1,000 and for this sum the entire company with Madame Seebach as Desdemona was included. It is not thought that at this time, the successful musical manager will take any offense, at this reminder of his histrionic debut, for if truth is told the night was one of merriment, and none really enjoyed the Moor's vigorous performance as much as Marie Seebach herself. But it was a great night and it was not forgotten for many years afterward. Even now as these lines are penned, the writer, then a lad of fifteen, cannot help delighting in the thought that this recollection will cause more than one survivor of the Wolfsohn Othello to sit back and roar. No words that can avail would do justice to the manner in which

Wolfsohn read his lines, and his persistent "Das tooch" was simply productive of uncontrollable laughter. One night was all that was permitted, and an effort was made to "hush it up."*

However, if Wolfsohn did not become the rival of Salvini as the ferocious Moor, his efforts in the musical world gave him afterwards more than an equal fame to that which he sought to gain as a tragedian. The first of his managerial efforts was in conjunction with Gus Kerker; together they produced an opera called "The Cadets," produced at Louisville, Ky., where Kerker hailed from. This opera was a failure, and the tour was cut short. Wolfsohn came to New York and started a modest musical bureau, about twenty-five years ago, in East 14th Street—No. 331—where he also lived with his family. From this small start, the persistency and stability which characterized his efforts, led him, eventually, to a business of great proportions. In fact, for twenty-five years his bureau business grew, and at various periods he has controlled nearly all the great musical celebrities who have visited America; to-day no man in the musical world is more influential, and few indeed as prosperous.

Hermann Grau, also an uncle of the writer, was a German opera impresario at various periods from 1868 to 1895, and he conducted many seasons of German opera at the Stadt Theatre (where the Windsor Theatre now stands) on the Bowery, also at Terrace Garden on East 58th Street; on tour he was regarded as the foremost provider of this field. Although his organizations were never of the really highest rank, he nevertheless brought out some of the best voices and the greatest artists ever heard in German opera anywhere during the time of his

*Henry Wolfsohn died in June, 1909. His biography appears elsewhere in these records.

regime. For a short period he had Pauline Lucca in his company, and such stars as Carl Formes, Weinlich, Mme. Freiderici, Herr Himmer, Pauline Canisa and Eugenie Pappenheim were always prominent in the personnel of his representations.

Hermann Grau still lives and has entered his eighty-fourth year. Two of his sons, Jules and Matt Grau, have been the managers of English Comic Opera from 1882 to 1903, when their operations were cut short by the illness of Jules who died in 1905. Matt opened a dramatic and musical agency in the New York Theatre Building in 1903, and has prospered there ever since, because of his energy and constant application to the interests of the decidedly large clientele he has created.

Jacob Litt, who before his death had amassed one of the great fortunes that the theatrical field so seldom proffers, began modestly, in Milwaukee, as assistant treasurer of the Grand Opera House under Jacob Nunnemacher in 1879. He rose in truly meteoric style, and later, when he produced "In Old Kentucky," a play that has yielded him at least $750,000, he became one of the great powers managerially. At the time of his demise he owned or controlled theatres in Chicago, Milwaukee, St. Paul and Minneapolis, besides having the lease of the Broadway Theatre in the city of New York. Near the end of his career, he took into partnership with him, A. W. Dingwall; all of the firm's enterprises are to-day directed by the latter under the firm name of Litt and Dingwall.

John T. Ford was another one of those managers of long ago whom the era of progress and discipline has not replaced. His career was more than the ordinary one alloted to great theatrical figures, although it was in the South and in Baltimore and Washington that his fame was achieved. It was John T. Ford who was directing

the fortunes of Ford's Opera House in Washington, D. C. on the night that Abraham Lincoln was assassinated by a prominent actor whose name need not be here recorded since there is no need to perpetuate a direct reference to a tragedy that brings only heart burnings to all true sympathizers of the various relatives of the actor here quoted, one of whom was the greatest actor that American audiences ever paid homage to.

Ford had several sons, all of them active in theatricals, but the one to be here named is Charles E. Ford, who has succeeded to the management of the Ford's Theatre, Baltimore, and because of the work that he accomplished in the field of comic opera and his vast experience and general excellence of the performances of Ford's Opera Company, became one of a few providers of light opera which twenty-five years ago, had a more artistic status and better interpretation than to-day is extended to this important but much abused field.

Mrs. John Drew's assistant manager at the Arch Street Theatre was Charles R. Gardiner. He remained her associate in that famous playhouse for many years, but in the early 80's he became the lessee and manager of the Academy of Music in Chicago, and, about 1884, opened a large, and at that time, the leading manager's exchange. Conducting as it did, all of the business affairs of Col. J. H. Haverly, it was paramount to the conduct of the country's entire amusement holdings since the brilliant showman at that period was more noted than all other managers combined. Haverly's fall was not accomplished in the theatrical business, at least, he himself claimed that it was his mining interests which contributed to his gradual decline from the managerial position he held so long.

Haverly could not bear to see anyone in want and it used to be observed that in order to succeed in the theatri-

cal business one had to have a heart. If this be true, there has surely been a vast change, for it cannot be said that the great factors controlling the nation's theatrical affairs are considerate of their predecessors who still live.

It is known that the widow of Col. Haverly at this time, earns a precarious living for herself and children, (the children of dear old "Jack" Haverly), by selling a preparation of cold cream to players whom she may be enabled to reach, hawking her articles in a heavy basket, up numerous flights of stairs, night after night, more often in vain too.

Just as these pages are being written a report is gaining currency that a monument is about to be erected in honor of the great "Mastodonic" showman. Haverly was not unworthy of such an honor, but if he could be consulted in his perhaps neglected grave, it is certain that he would much prefer that the cost of so elaborate and expensive a memorial be wholly or even partly expended to provide an annuity for the widow who struggled so often with him, in his efforts to make theatrical history. More than one magnate in the amusement world of to-day owes his present fame, and the fortunes amassed through his fame, to Haverly's help.

What is here stated about Haverly, could well be repeated of Henry E. Abbey, who died penniless and comparatively neglected. In this instance, through the energies of a few women of the type represented by "Aunt Louisa" Eldridge—Abbey's daughter, Kitty, was given a benefit which yielded her a large sum, but the widow of the impresario, an actress before her marriage, is living in a retirement in London, in circumstances said to be far from comfortable.

In connection with the above narration, it should be recorded that the theatrical and musical providers of the past and the present, also the great majority of players

and stage workers of every description, die poor. Few indeed save anything to speak of, and the Actors' Fund is called upon every year in its annual reports to exhibit a deficit, due undoubtedly to the calls made upon its great resources, for the burials of those who while living and in activity, earned fabulous salaries, compared with the earnings of people in other branches of industry; yet the player has been the dictating factor at all periods and his position always impregnably defined. No class of brain workers are as well paid, judged as a whole, and no class have a greater incentive for prudency, since the spectacle of "What has gone before" is always in panoramic evidence.

It is to be noted that the small waged player is far more provident than the star or the more prominent personage, and it is the vaudeviller who can give the best account of his industry. A large number of these have homes of their own in suburban cities, or at least farms, and statistics of the realty companies of recent years are replete with information of the investments of the thrifty vaudeville performers.

The great success of Harry Lauder calls to mind other native and foreign artists who were able to hold the stage for an hour or longer by sheer force of the magnetism of their personality.

Albert Chevalier has always, in all countries in which his remarkable talents were exhibited, maintained the reputation achieved by him in the London Halls and although he never has been paid but a little in excess of one-half the honorarium which Lauder receives, nevertheless, he has been before the public so long, that it is likely he will have earned more money in his career than any individual male artist from the music hall stage.

Sol Smith Russell was perhaps the foremost American actor to give a monologue though his activity was not

effected in music halls or vaudeville theatres. In 1869 Mr. Russell was jointly featured with the famed Berger Family, originally Swiss Bell Ringers. Eventually the extraordinary musical talents of Anna Teresa Berger and her sisters, caused the manager of the organization, Frederick Berger, to make a high class concert tour, in 1871, and for many years afterwards, this matchless array of talent prospered. Sol Smith Russell wed Louisa M. Berger, and Anna Teresa was wedded to Leigh Lynch, who had been manager of many prominent stars and long the business manager for Shook and Palmer at the Union Square Theatre in New York. Lynch died in 1903.

Sol Smith Russell was developed into a full-fledged star, and made his first great triumph in "Edgewood Folks" written by J. E. Brown. Edward E. Kidder, the playwright, wrote "A Poor Relation" for Russell, also other plays. Mr. Kidder managed Joseph Murphy for a long time before he ever thought of writing plays, and for a long period he directed the tours of Mr. and Mrs. J. C. Williamson, who presented a character dialect comedy entitled "Struck Oil," in which Mr. Williamson gave a deliciously satirical sketch of Teutonic character.

The Williamsons went to Australia where they "struck oil" in reality, and until this day J. C. Williamson has been the greatest, if not the only, provider of foreign attractions in Australia. Famous stars like Irving, Bernhardt and the majority of American attractions go to the Antipodes under Williamson's direction.

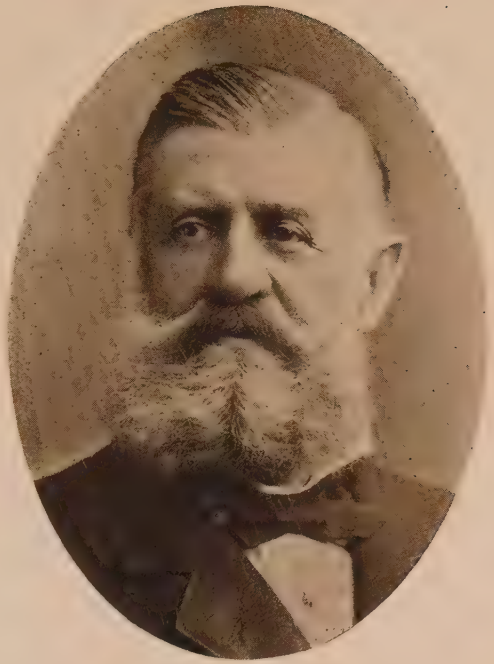
Mrs. Williamson was known as Maggie Moore, and she was last seen by the writer a year or so ago, playing in vaudeville with a newly wedded husband whose name is not now recalled. It was not generally known that the Williamsons had separated. Oh, the pity of it!

T. Henry French had a decidedly active career and became a theatrical manager from necessity rather than

choice. The firm of Samuel French and Son was the most important of the various publishers of plays in the last half century. Henry French was often called upon to give financial assistance to the more important interests and Henry E. Abbey, J. H. Haverly, Maurice Grau and others were more than once tided over by him. It was he who built the American Theatre on West 42d Street, and he also was the original lessee of the Garden Theatre, while the Broadway Theatre was for a long period under his direction. Reverses came to him before the end of his managerial activity and at the time of his death, his holdings were few indeed, aside from the play publishing establishment which is maintained to this day under the original firm name. T. Henry French brought Edward Strauss to America, to open Madison Square Garden. He also managed the Grand Opera House and produced "Little Lord Fauntleroy."

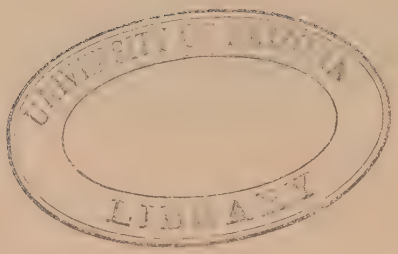
The Boston Theatre has had so eventful a history that two large volumes have been written on this exclusive subject by Eugene Tompkins, its present owner. Therefore, it remains for this writer merely to observe that from 1854 to 1908 this majestic playhouse, the second largest of the old style of theatres in America, has harbored practically every noted player or singer that Boston has welcomed, and during the regime of the original owner, Orlando Tompkins, the theatre was conducted upon far more artistic lines than has characterized its recent history.

This truly magnificent auditorium has been utilized of late for the production of plays by a stock company under the management of B. F. Keith who leased the house two years ago to prevent its falling in the hands of Klaw & Erlanger during the noted vaudeville war at that time. Mr. Keith's vaudeville palace being immediately adjoining the Boston Theatre, the fate of the



ORLANDO TOMPKINS.
Founder of the Boston Theatre.

EUGENE TOMPKINS.
His son and successor. Died in 1909.



latter is hard to forecast, but it would be by no means surprising to find this grand old house used permanently as a "Picture resort" before another lustrum has passed.*

The subject of "Moving pictures" cannot be ignored in this volume, and its importance is now recognized the world over. The advent of "The Cinematograph" at B. F. Keith's Union Square, less than 15 years ago, was an occasion of much interest and J. Austin Fynes, then Mr. Keith's general manager, made the prophecy that in less than ten years the Motion Picture would replace the vaudeville theatre of that period. Mr. Fynes perhaps figured too close, but this momentous statement is not so far from practical truth as the words would indicate. Only a few days before Christmas, 1907, in the hallway of the Times Building, just as I was taking the elevator to the offices of a friend, a brilliant promoter of one of these now countless picture concerns accosted me and in the few words of converse that took place, he repeated Fynes' prophecy.

In order that the readers of this volume may obtain an adequate conception of what the "Phonophone" is, it may be stated that persistent efforts at progress have finally resulted in the virtual combination of the moving picture with the phonograph, and the achievement to date, while by no means perfect, is really indicating that if this progress continues to expand, then indeed is it possible that the prophecy is likely to come true. Who shall say, if some day, perhaps, the public that has paid its $2.00 a seat with great reluctance, will not be invited to actually see its favorite plays and players in the form of talking-moving pictures!

*Eugene Tompkins died in February, 1909. The immediate future of the Boston Theatre has been determined since the above was written, and the house reverts to Klaw and Erlanger.

Great problems surely will be worked out in this field in the next five years and in order that an illustration may be shown, it should be stated that even to-day, when the crudeness of the talking picture is evident, that it is possible to see plays that have been posed for and rehearsed by prominent players with the consent of the best-known and influential managers in the theatrical world to-day. When the manner in which this problem is working out is conceived and its full meaning grasped, then indeed is it possible, and even probable, that in but a few years from now the historian of music and the drama will have a decidedly unique condition to recite.

The writer recently asked a famous vaudeville magnate who has benefited greatly through the transforming of three of his beautiful theatres into moving picture resorts, what great difference there was between vaudeville at these three theatres and its present entertainment, which consists of the regulation picture show which now prevails in five hundred and fifty-one theatres and halls in Greater New York.

"The difference is only noticeable," said the magnate, "on Saturday night, when instead of sending to the bank to draw from $13,000 to $15,000 to meet the salaries of these three theatres, we now pay the electrician and one or two assistants, possibly $150 in all."*

A few years ago when the writer felt certain he saw the "handwriting on the wall" he made a somewhat strenuous effort to interest an energetic and influential man who could advance capital, and laid out before this man and his brother the very campaign that has in the

*After the Cinematograph came the American Biograph, invented by Hermann Casler, and it served to create a furore. Then came the Vitagraph. While at this time, with men like George Klein striving to achieve the impossible, one may not prophesy even now the full scope of the Moving Picture.

last few years collectively made millions of dollars profit, but, alas! like so many other escapes that I have had from intimacy with dame fortune, the pessimism of my two confreres was such that despite my willing desire to "show" them that I could transform fifty theatres into picture houses in almost as many hours, they failed to enthuse and almost before another winter had passed, all my plans were panning out with a vengeance at every turn. It was the same in vaudeville; as a pioneer without the necessary capital to "stand the gaff," I was stormed out of theatres during the "period of education," theatres that to-day yield fortunes to their lucky possessors.

The reader's pardon is asked for these personal allusions, but I have thought that many indeed would recall the campaign I indulged in, trying to educate the public to modern vaudeville, and in Hartford, Connecticut, in the Spring of 1899, a programme embracing an array of stellar features played to less than $100 receipts in one week. In Syracuse there was a bill that included eight "headline acts" that to-day could not be duplicated at any price; in twelve performances the receipts were not more than $175, while the spectacle of a Saturday night with gross receipts of $7.00 was absolutely amazing.

Less than five years ago in Holyoke, Mass., a vaudeville company with May Yohe at its head, in six performances, played $118, and that charming English actress, Miss Jessie Millward, who dignified vaudeville as did no other player that can be recalled, played in Albany, N. Y., a city of importance where she was favorably known as Henry Irving's leading lady, to exactly $28.00 at an evening performance.

If, with the introduction of continuous performances at popular prices, vaudeville got a firm foothold in New York and one theatre after the other changed from the

legitimate to this class of amusement, then it was also reserved to the moving picture shows to materially lessen the interest of the public in vaudeville, and only the high-class ones survived. The running expenses of a moving picture theatre are so small that admission to them is as low as five cents. Yet for all that it is an entertainment for young and old. Any such shows, conducted in a proper manner, are certainly to be commended. They are not only a source of amusement, but can be made highly instructive, especially to children.

The motion picture house of the Barron Amusement Company at 145th street and Broadway, and the five different houses of the Nicoland Amusement Company are all safe, elegantly fitted and well ventilated. There is a complete change of pictures daily and the best French novelties are exhibited. The singers of the illustrated songs do their work artistically. Mr. T. H. Barron is president and general manager of the Barron Amusement Company, Inc., and secretary and general manager of the Nicoland Amusement Company, Inc. It appears to me that the moving picture has come to stay and many improvements are still likely to develop.

CHAPTER VI

W. G. Smyth, now general manager of David Belasco's enterprises, was born in St. Louis, Mo., November 19th, 1854. He started in the theatrical business in 1886, as manager of Dickson's Sketch Club, in which company were, Augustus Thomas, Edgar Smith (the author of most of the Weber & Field shows), Frank David, (a prominent comic opera comedian, now dead), Della Fox and others. This was the professional start of all the above people; all were amateurs when the company was organized.

Smyth then formed a partnership with Charles Matthews and sent on tour Charles Reed and Willie Collier.

After Reed's death in 1892, the firm of Smyth and Matthews was dissolved and Smyth afterwards managed William Collier, producing "One of the Boys," "Mr. Smooth," and "On the Quiet," the latter by Augustus Thomas.

In 1892 the firm of Smyth and Rice was formed, and produced "My Friend from India," "The Man from Mexico," and other plays.

In 1903 Smyth joined Mr. David Belasco's staff as manager of his Booking Department, in which position he has remained ever since.

R. G. Knowles has achieved several records since his stage debut at the Olympic Theatre in Chicago, thirty-one years ago. His greatest field, however, has been England and the British possessions, where he is the supreme attraction. It was he who opened up London

to American artists. No one ever played the lengthy engagements he has in London; despite the reign of various eras of celebrities no one has yet reached Knowles' salary in Great Britain.

Knowles is also famed as a traveler and a brilliant lecturer. He has been three and a half times around the world, twice through South Africa from Capetown to the Congo, and American audiences are occasionally entertained by his pictorial lecture entitled "Old Worlds Through New Eyes," in which many valuable motion pictures taken by Knowles himself are shown.

Miss Gertrude Coghlan, who appeared in "The Traveling Salesman," is a daughter of the late Charles Coghlan and a niece of Rose Coghlan. She made her stage debut in her father's production of "The Royal Box" in 1898, at the Fifth Avenue Theatre, under H. C. Miner's direction.

She assumed the role of Juliet and was so successful that in 1902, she was starred in the same play, a year later, was the star of the production of "Alice of Old Vincennes," which was followed by appearances in "Becky Sharp," "Jocelyn," "Sorceress" and "The Lion and the Mouse," always with success and leading up to her present engagement at the Gaiety Theatre, in "The Traveling Salesman."

Speaking of Miss Coghlan recalls the author of "The Traveling Salesman;" his rise has been speedy as well as substantial.

James Forbes was born in Salem, Ontario, in 1871. He was educated at the college in Galt, and became dramatic editor of the Pittsburgh Dispatch, which position he, later, held with the "New York World." His ability attracted the attention of Frank Perley, who engaged him as advance agent; he held a similar position with

Amelia Bingham. When Henry B. Harris became a factor as a producing manager, Forbes became his general manager, and during this period was a contributor to Harper's and Ainslee's.

"The Extra Girl," one of a series of dialogue which appeared in the latter publication, served as a basis for the one act sketch entitled "The Chorus Lady," presented for three years in vaudeville by Rose Stahl and afterwards amplified into a four act play which established Miss Stahl in the foremost rank of American stars.

Mr. Forbes' second play, "The Traveling Salesman," has more than duplicated the success of "The Chorus Lady."

The most interesting data I can recall of Sam Bernard would not be as serviceable as his own letter to me, from which I extract the following:

"My father had a fish and fruit store and we had a big woodshed full of boxes. I cleaned these out and made a stage of boxes, with a regular curtain and footlights, too. My partner was the son of a grocer across the way, and he used to 'swipe' the candles for the footlights and all the perishable 'props,' like cake and bread and candy. We charged a penny for these shows, and I played on a banjo, sang and danced, and did a sort of a monologue even then.

"At that time there used to be a theatre down Five Points way which was run by newsboys and had only newsboy players. It was called the "Grand Duke's Theatre" and was down in a sub-cellar. While I was going to school I would run away and do German songs there. Then I got ambitious. I wanted to get into a regular theatre, but they wouldn't have me. I was determined, so I used to appear at benefits. I remember that I saw a bill of a benefit for an actor named Wills, over in Brook-

lyn. I hunted him up, and when I found him I took off my hat and asked him very politely if I could appear at his benefit. I had with me the programmes I had played at other affairs. That's what I used to do for practice and to grow.

"After that I was in a nickel theatre at Coney Island. Weber and Fields were there, too, but I would not have anything to do with them. They played in a beer hall where there was no entrance fee. 'Go 'way,' I used to say to them. 'You can't talk to me. Any one can see you for a glass of beer, but they have to pay real money—five cents—to see me.' How we laughed over those early days in our recent fat years.

"I played every place and everywhere for practice. I remember that I appeared in Cleveland, in Frank Drew's Dime Museum, and came there from the one that he ran in Providence. I was in Providence for over a year, and we used to do six shows a day. We did everything. Once Hines and Remington and I—just the three of us—did 'Erminie.' We put on 'Pinafore,' too, but we had a regular stock operatic company then.

"I had to work and work all the time, and now it makes me laugh—and it makes me mad, too—to hear young fellows who have been on the stage three or four months talking as if they knew it all and had been through everything. I don't claim to have been through everything myself. No man can, but I've played in all sorts of companies and all sorts of parts until I think I do know something of my business."

There is not to be found, in all the theatrical history of these United States, a more striking illustration of the perpetuity of an agreement between actors than the long and wholly unequalled career of McIntyre and Heath. Just thirty-five years ago, in 1874, the unity of these two

SAM BERNARD IN 1885.

SAM BERNARD IN 1909.

minstrels was created; their first appearance together took place in one of those variety theatres which Texas was noted for called The Tivoli at San Antonio.

They remained in Texas until 1877 when they opened in Chicago at Hamlin's Coliseum, the site of the Grand Opera House. Then they joined a circus, for two months, and followed this move by joining Sells Brother's Wagon Circus, dancing in the side show.

In the Spring of 1878, McIntyre and Heath appeared at Madison Square Garden in New York with Howe's London Circus. In the Fall of '78 the first McIntyre and Heath Minstrels were organized and met with varying success, so that in the Spring of 1879, the comedians were again seen under the white tents, having joined Anderson's Wagon Show.

It was in the Fall of that year, however, that the boys made their first big New York hit at Tony Pastor's. They were the first to introduce to New York audiences the genuine buck and wing type of dancing of which they had made a study while in the South.

In 1880, Alice Oates, the comic opera star, produced a musical trifle called "Long Branch" and McIntyre and Heath were the features of the piece, after which the McIntyre and Heath Minstrels were permanently organized and became a fixture in the South and West.

It is needless to speak of their career further than to note that to-day, after having presented the same specialty for nearly three decades, the team is receiving $2,000 a week in vaudeville. Their remarkable success under Messrs. Klaw and Erlanger's directions in "The Hamtree" is too well known to require recital here. A new production is now being prepared for this popular team, to be presented in the Fall of 1909, under the direction of Klaw and Erlanger. It should be recorded

here that Otto T. Thompson has been giving effective support to McIntyre and Heath during the last twenty years of their career.

George Arliss, whose artistic status was defined long before the stellar honors which are now his, were realized, caught the stage fever in the school days at a time when his system was weakened by mathematical problems. He, together with two boy friends, the sons of Nellie Farren, the popular burlesque actress of the Famous Gaiety Theatre in London, had possessed themselves more or less unlawfully, of certain wigs, tights, colored sashes and other inflammatory articles.

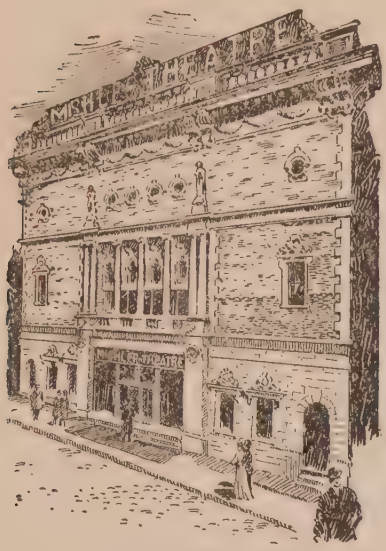
The members of the Arliss family had heartlessly consigned the boys to the cellar that their ravings might not annoy the neighbors. They began to write plays, paint scenery, make costumes and to bore holes in the gaspipe for footlights; the servants were the auditors. Thus began the fever from which Arliss has never recovered.

In due course of time, Arliss became a super in a melodramatic theatre on the Surrey side of London, and for the next ten years he appeared in every corner of England, reaching the dignity of a London engagement through the influence of Fred Latham. Here he remained until Mrs. Patrick Campbell brought him to this country in the Fall of 1901.

Since then a series of remarkable successes have been rolled up to his credit, principally in New York; his efforts with Mrs. Fiske's Company being so worthy and notable as to attract vast interest and resulted in his assumption of a stellar career, the development of which will be watched particularly by those who have been emboldened to prophesy that Richard Mansfield's successor may yet be found in this progressive player.

John D. Mishler organized the first theatre circuit in

America in 1872; he retired from theatre management at Reading in 1906. He was interested in the Lyric Theatre, Allentown, and was a foremost citizen of Reading, leading all public affairs and charitable organizations. His wealth is said to be extensive, and his career, for a quarter of a century, was one that he may well be proud of.



MISHLER THEATRE, ALTOONA, PA.

I. C. Mishler is a cousin of John D., and is, undoubtedly, bound to succeed the founder of the first chain of theatres in Pennsylvania. He is now the manager of the new Mishler Theatre in Altoona and has theatres in Trenton and Johnstown, Pa. These three theatres are conducted on the same policy which for so long a time made John D. Mishler a central figure in the theatrical world.

As an illustration of what can now be expected in a theatre of the one night stand class, it need only be stated that Miss Eleanor Robson played in one night at Altoona to $3,258, February 15, 1906, while on January 21, 1907, Wright Lorimer played, also in one performance, to $2,973, in the same city.

Shades of Colonel Haverly and Henry E. Abbey look down upon us and tell us that it was not always thus.

Louis Mann was born April 20th, 1865, in New York City and he made his debut at the Old Stadt Theatre on

the Bowery in Grimm's "Snowflake" about Christmas week of 1869.

Mann began to attract great attention with Geo. Lederer's production of "The Lady Slavey," but in the writer's opinion, his most artistic creation in the musical comedy line was as the hotel proprietor in "The Girl from Paris." Recently he has evinced a desire to separate himself from the lighter class of comedy.

It remains to be seen, whether Mann, who is an actor of great intensity and sincerity, will reach the goal he seeks; as a rule it has not been possible to alter the public taste at will. It must not be forgotten that such great artistic souls as were possessed by George L. Fox, and George S. Knight, only served to send them to premature graves through sheer disappointment.

The first glimpse I ever got of Lee Harrison was in 1881 at John Hamlin's Theatre on Clark Street in Chicago. There was a production of "Mother and Son" running, presented by A. M. Palmer's Union Square Theatre Co.

Lee Harrison came on the stage on this occasion as a newsboy, but the manner in which he walked on and off and his poise while before his audience was such as to give the impression that he had been thrown on because of some discrepancy or vacancy of a temporary nature in that cast. At any rate, he was not seen on that stage again. For several years afterward he sold Librettos, having found his way to the Metropolis. If, as a lad, Harrison did not shine conspicuously, his progress has nevertheless been rapid and no comedian can boast of a larger clientele of personal friends. Occasionally, Harrison adds to his financial resources with his pen, and his writings on well known players are looked forward to by a number of readers. Harrison in 1882 became a manager

—he presented an Irish play, "The Wicklow Postman," with Eugene O'Rourke as star.

Thinking of this Harrison episode at Hamlin's naturally recalls the Hamlin Family of which John A. was the head and founder. Hamlin made a fortune on some kind of oil and left the theatre on Clark Street to his sons, of which there are three.

Harry Hamlin was a veritable college boy and a football enthusiast. More than once he has come to New York on crutches, his head all bound up from the effects of a game in which he was a noted participant.

Fred Hamlin gave every promise of becoming a power in the amusement world. In fact, from "The Wizard of Oz" alone he cleared a large fortune. His death, three years ago, put an end to the operations of his firm, which had become decidedly prominent.

George Hamlin, who as an infant used to sell tickets when his elder brothers would go out to lunch, gave little indication in those days that he would become one of the best known tenors of this country, and that his education would run along the most classical of musical studies. He has become as well known in his particular field as Caruso is on the Grand Opera Stage.

John A. Hamlin, the father, after having lived to a ripe old age and amassing a large fortune, passed away in Chicago, about a year ago. His theatre, the Grand Opera House of Chicago is now managed by Harry Hamlin, and is of a semi-independent nature, that is, it plays all sorts of attractions without any fear or favor.

Frank McIntyre was born in Ann Arbor, Michigan. He received his early education there, and, later, took an ecclesiastical course, preparatory to entering the priesthood. He changed his mind in 1906, and being a musician of some ability, took up newspaper work, making a spe-

cialty of musical criticisms. Later he dropped newspaper work, making his professional debut as an actor in 1902 with Frank Keenan in "Hon. John Grigsby."

He has appeared in several New York productions with Mrs. Fiske and Nat Goodwin, also as Billy Saunders in Robert Edeson's "Strongheart" and Bubby Dumble in "Classmates." Mr. McIntyre's biggest successes were with the same stars, up to the present tremendous hit as Bob Blake, the star part in "The Traveling Salesman," Gaiety Theatre, New York.

Miss Emma Thursby, now conducting a vocal studio in this city, was at the height of her artistic zenith a quarter of a century ago, and no singer can be more pleasantly recalled. Like Anna Louise Cary she retired from the concert platform while her triumphs were unbounded, and to see her to-day one would hardly believe that she has been so long absent from the musical world, as a public singer. This superb artist will acknowledge that she owes to Maurice Strakosch much that she was enabled to achieve.

It is doubtful if those who have chronicled the history of Music and Grand Opera in America have accorded to this great artist-impresario his proper place. In any event it shall be my pleasant province to state that it was he who planned the Metropolitan Opera House many years before that majestic enterprise came into being, and to Maurice Strakosch it is also due that the American public were privileged to hear Wagner's "Ring der Nibelungen" as soon as it did, he having made the contract with Herr Niemann which made its production possible.

Maurice was the oldest of the Strakosch brothers, and he was a pianist of distinction; in his youth he was a prodigy. He was Adelina Patti's impresario when, as a child, she sang at Trippler Hall. He married Amalia

PAOLA MARIE.

EMMA THURSBY.

BERNARD MACAULY.

WM. PRUETTE.

KITTY BLANCHARD.

EMILY MELVILLE.

Stars of Opera, Concert and Drama.

UNIVERSITY OF VIRGINIA
LIBRARY

Patti, a sister of Adelina and Carlotta, and who, I believe, is living to-day in Paris. A son by the marriage—Robert—is now an impresario and musical agent in Paris, and has been in America quite often, being identified with the operatic ventures of "Uncle Max;" at one time he was employed by my brother. Robert Strakosch is a cousin of Edgar Strakosch, who has had a long career in the business department of grand opera, and who is now in San Francisco.

Another of the younger generation of Strakosches is Carl—who is a son of Ferdinand Strakosch. Carl, who had been her manager for many years, married Clara Louis Kellogg, and the two have led a happy life indeed.

The Strakosches and the Graus had quite a monopoly of matters musical in America in the span ranging from 1865 to 1885. Jacob Grau was the first of all the Graus, and is often referred to in these pages; he came to America in 1853. His first venture in grand opera was at Pike's Opera House in Cincinnati in 1863, where the illustrious La Grange and the winsome Piccolomini were the stars. When he opened at the Academy of Music in New York, to these were added Clara Louise Kellogg, the great tenor Brignoli, Amodio, Susini, and Carl Formes, the greatest basso that ever lived. This truly great organization also sang at the beautiful Crosby Opera House in Chicago; it was Jacob Grau who dedicated that superb edifice.

Aside from grand opera Jacob Grau's first musical enterprise was Thalberg the pianist, whose first concert tour he directed. Thalberg was induced to invest some of his earnings in America as a pianist, in a grand opera venture, but I cannot recall the impresario's name with whom he was affiliated. The result, however, is clearly stamped on my memory as being disastrous.

Ole Bull, the great violinist, was also under Jacob

Grau's direction and he too followed Thalberg's example, aspiring to the direction of the Academy of Music, which he did with much flourish and great promises; two weeks sufficed for Ole Bull, and his experience was a vivid realization of Max Maretzek's prophecy, that a month of grand opera management would wipe out the Ole Bull fortune.

Emma Howson is another of the artists of long ago who, like Anna Louise Cary and Emma Thursby, we have still with us. Ambitious singers of this generation are reveling in the benefits to be derived from their studies under this truly superb example of perfect vocalism. A point worthy of special note is the fact that Miss Howson was the original Josephine in "Pinafore," in London, and W. S. Gilbert and Sir Arthur Sullivan wrote especially for her the beautiful ballad from that opera, "A Simple Sailor Lowly Born." Together with the famous English tenor, Sims Reeves, she sang in the much discussed "Beggar's Opera," throughout Great Britain. In America Miss Howson passed through a long and noteworthy career, creating Bettina in "La Mascotte," the title role in "Olivette," in the Gilbert and Sullivan operas she was perhaps without a rival at any period.

Her brother, John Howson, was one of the best known and most capable light opera comedians of the last thirty years, his greatest triumph being achieved as Favart in "Madame Favart," an Offenbachian work which, in the original French, was given in the days of poor Marie Aimee.

The Howsons were as gifted as they were numerous—one of the brothers, Frank, I believe, is musical director at present. Memories pile on fast with thoughts of the Howsons; the Brahams are naturally recalled.

Dave Braham, the oldest of this family of musical directors, was the genius who composed the music for all of

the songs and marches that Edward Harrigan and Tony Hart and their aids sang for a generation, with so much success. Braham was perhaps the most prolific composer that America ever produced; had he lived in a later generation, he surely would have ranked with the famed composers of light opera and musical comedy of this time. He was satisfied to confine his efforts to the Harrigan productions; it should be remembered that he was a brother-in-law of Edward Harrigan.

John and Harry Braham are musical directors of distinction; both are, at present, active in this field. Harry was the first husband of Lillian Russell.

Ellen Beach Yaw, the American prima donna, comes of an old and excellent New York family, but the larger portion of her life was spent in California which she calls her home.

It so happened that just when she was entering upon her career of professional study, she had the good fortune to come under the care and guidance of that gifted and loveable woman Mme. Hervor Tarpadie, then as now, a teacher of singing in New York. This remarkable woman carefully and religiously trained her for the great work she was destined to perform, and the future prima donna went directly from her hands to the care of the greatest masters of Europe, whence she appeared a finished and remarkable artist.

Miss Yaw was sent to Paris where she studied for three years under the exacting hand of Mme. Marchesi, after which she was sent to Italy where she learned all her Italian roles. She made her debut in Rome, singing the role of Lucia in "Lucia di Lammermoor," with tremendous success. Later, she sang with great success in other parts of Italy, France and England, making her debut in France as Ophelia in the Opera of Hamlet.

After these European successes Miss Yaw returned to

her native land and made her first appearance at the Metropolitan Opera House, March 21st, 1908, scoring a veritable triumph. Seldom if ever has there been such a reception given any artist. Miss Yaw was recalled nine times, midst shouts of applause and the waving of handkerchiefs.

Miss Yaw is called "The matchless high soprano of the World," from the fact that she can sing the highest note ever recorded, singing within one tone of double high C.

The writer has alluded elsewhere in these records to the remarkable longevity of the unity between Messrs. McIntyre and Heath. There are, however, several other instances, not only of the perpetuity of joint agreement between artists, but also of the prolonged favor which an individual offering by these artists would be received. John C. Rice and Sallie Cohen have been before the vaudeville public, well, for a long time. Mr. Rice, who is one of the best light comedians on the American stage, periodically indulges in starring tours. Occasionally he would leave vaudeville to be a co-star with Miss May Irwin, whose success never was so great as when Rice was with her.

Sallie Cohen is surely a veritable child of the stage. I recall her first as one of genial Bob Miles' Juvenile Pinafore Company, of which Julia Marlowe was also a member —fancy the illustrious Julia as an "also" to-day—and that wasn't yesterday by any means. Let it be said that Sallie Cohen is well worthy of her position as co-star with Rice, aside from the marital relation between them. This team has been constantly climbing the salary limits, commencing at $100 a week; this has been increased until now $600 is gladly paid them.

Maurice Barrymore was in the thick of matters theatrical during his entire active career, in fact, with the exception of a period of about two years at the end, he

G. GATTI CASAZZA.

ANDREAS DIPPEL.

GUSTAV HINRICHS.

HENRY W. SAVAGE.

MILTON ABORN.

A. L. WILBUR.

Impresarios of Grand and Comic Opera.

UNIVERSITY OF ILLINOIS
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was always a prime factor. Barrymore wrote one play, "Najesda," and it is the writer's opinion that the comparative failure of this production was the first cause of his mental trouble. In any event he always referred to this play to me when indulging in eulogy or in a reminiscent mood. When he entered vaudeville and produced Augustus Thomas' "A Man About Town" he was greatly shocked to find that a serious play was not as popular as comedy. The subject of Maurice Barrymore would be an ideal one for a lengthy treatise. The writer knew him well, acted as his manager, and had his confidence. If poor "Barry" had only delayed his production of "Najesda" we might have had him with us still; for there can be no doubt that he never was reconciled to the fate of this, his first and only play offered before a New York audience. Mr. Barrymore's sons, Lionel and Jack, appeared with him in vaudeville occasionally; his daughter Ethel had not yet attracted attention while "Barry" lived. How he would have reveled in her triumphs! Poor "Barry!" prosperity and renown came to all his children after he had departed this life.

Marcella Sembrich, at the time that these pages go to press, will have sung her last note on the grand opera stage, for in the case of the great Polish Soprano, the decision to retire from all but concert appearances, may be accepted as an absolute ultimatum. It was on the night of October 24th, 1883, a little over a quarter of a century ago, that the one singer who can justly be compared to Adelina Patti at her best, first sang before an American audience, the occasion being the second subscription night of the first season of grand opera in The Metropolitan opera house. Madame Sembrich, Marcella Kohansky, was born more than half a century ago in a small town in Poland. Her parents were poor musicians. Marcella was given piano and violin lessons by her

father as soon as she had reached the age of five. At the age of twelve she who was destined to become one of the world's greatest artists, contributed to the family support by playing dance music at wedding parties. Then Marcella went to a Polish conservatory where she made the acquaintance of her present husband, Herr Stengel, who became her piano teacher. It is well worth noting that she perfected herself as an instrumentalist, being a proficient violinist and pianist at twelve. The future career of this now illustrious artiste was based upon the solidest possible foundation. It was at the advice of a renowned professor of music in Vienna, Julius Epstein, that the youthful Sembrich decided to devote herself, permanently, to singing, always continuing her instrumental studies. She studied under Rokitansky and the younger Lamperti, and, in 1879, made her debut in opera in Athens in "I Puritani." As a little girl she heard Adelina Patti and it is truthfully stated that for hours, on a freezing day, she stood in front of an opera house, having saved a few pennies—enough to purchase a seat in the highest gallery. Madame Sembrich tells this experience often.

On the night of February 6th, 1909, at the Metropolitan Opera House, Marcella Sembrich was honored, as has been no other singer of her time. The night was of historic interest and illustrates vividly the stability of this one career. Her debut in America and her farewell to Grand Opera being effected in the establishment wherein the major portion of her artistic life had been spent. Max Hirsch, the benevolent and patriarchal appearing treasurer of this same opera house, was perhaps the only one in that vast auditorium on this gala night who, like Sembrich herself, had spent all of these twenty-five years in that historic edifice. But Max, praise heaven! we still have with us and who, more than

he, has smoothed the path of audiences and singers in the eventful quarter of a century that has passed?

Bessie Abbott, who has been a valuable member of the Metropolitan Opera House Company, under Herr Conried, was one of the famous Abbott Sisters who appeared in Edward E. Rice's production of "1492" at the Garden Theatre. This duo had much vogue in vaudeville, for several years afterwards when, as street singers, their rendition of plaintive melodies was a never to be forgotten treat. It was Jean De Reszke who first was attracted by the beautiful voice of Bessie and he it was who prepared her for the artistic career which has since been hers. More than one famous prima donna of to-day has Jean to thank for her career, and I recall that a daughter of Meyer Cohen, now manager for Charles K. Harris, the music publisher, Vivienne Fidelio by name, was given her tuition wholly gratuitous and is, I believe, yet undergoing her studies with the famous Polish tenor.

An artiste whose entire career has been replete with worthy achievements and whom it is a pleasure to see once more installed on Broadway is Rose Coghlan, who came to America in the early 70's and was by far the most imposing figure in the notable organization at Wallack's Theatre, then located at 13th Street and Broadway. And the history of Rose Coghlan is a repetition of the history of the productions of English and old comedies that for so long were customary at Wallack's playhouse.

Ten years ago this charming and unrivaled player was permitted to enter the vaudeville field, at a period when there was not in all the world an actress competent to replace her in the line she had made her own. It is a sad commentary on what is claimed to be "artistic progress" that though Rose Coghlan would always create a furore when figuring in any of the productions which Mr. Charles Frohman would present at intervals, she was

permitted to return to the variety stage where her compensation has not been in proportion to the reputation she has achieved or the tremendous personal following which her name has never failed to maintain. Miss Coghlan's adopted daugher, Rosalind, entered upon her stage career in 1902 and is now with "The Traveling Salesman."

In "Madame Fifi" Rose Coghlan was seen to revel in one of those roles which ever received such delicious treatment in her hands, that of a sporting woman with a propensity for horse-racing and games of chance; though the role was not supposed to be important, the finesse with which she delineated the character made it stand out so prominently that the production became almost a stellar one for her. Miss Grace George, however, was the one to attract the most serious attention in this production of "Madame Fifi." I am not sure but that this was her stage debut; at any rate, it was the first time that she became at all conspicuous in the field of the theatre, and her interpretation of a modest maiden was so wholesome, and presented such a striking contrast to the surrounding element in this decidedly risque play, that the press accorded to her an amount of praise far beyond that which the role called for, or which had been anticipated by the management; from this time forth Miss George made vast progress, gathering new laurels with each successive effort. Of course, after she became Mrs. Wm. A. Brady that astute manager arranged an entourage for her which at this time is still in the ascendant. In Victorien Sardou's delicious comedy "Divorcons," Miss George has given to American play-goers, in the role of Cyprienne, absolutely the best and most artistic portrayal of the very difficult character that this country has ever been called upon to enjoy, despite the fact that such great artists as Judic, Theo, and Aimee,

Charles.

Gertrude.

Rosalind.

Rose.

A GROUP OF COGHLANS.

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not to speak of Rejane, have bestowed on that role their greatest and most intelligent efforts. The writer would suggest to Mr. Brady that there should be no hesitation on his part in undertaking to have the Parisian playgoers and critics pass on this Cyprienne, and a further suggestion is offered that, in such a case, Mr. Max Freeman, who as the waiter is absolutely unapproachable, be included in the dramatis personae, since, not even in the gay French metropolis, would it be possible to secure any player who could so artistically and so truthfully portray the typical French waiter of every period.

It should be emphatically stated that the day, when it has injured a player of renown of either sex to enter vaudeville, has long since passed, if indeed at any time it was not possible to make the excursion with grace and dignity. At any rate, Robert Hilliard, Lillian Russell, David Warfield, Louis Mann, Sam Bernard, Henry Miller, Charles Dickson, Grace Van Studdiford, Digby Bell, Charles Hawtrey, Marie Wainwright, Jessie Millward, Arnold Daly and in fact all but a few distinctive and world-renowned stars have gone back and forth from the legitimate stage to vaudeville and back to the legitimate repeatedly, always increasing their value and adding to their reputation.

A few instances are recorded where undoubtedly the best ends of art and posterity would have been served if the artiste would not have appeared out of her seeming element.

Clara Morris was well fitted with a vehicle, yet her vaudeville enterprise was resented. But let it not be said that Clara Morris has ever been seen to disadvantage or lacking "her extraordinary power" for no more artistic piece of acting has ever been seen on any stage than this great emotional actress' rendition of Renee Dinard in "Blind Justice" in the vaudeville theatres.

A few years ago a revival of the "Two Orphans" with an all-star cast, illustrated the truth of what is above stated. It was Clara Morris who was the star and it was the potency of her name, all over the country, that caused the great financial success which has been recorded by Messrs. Liebler & Co. for this great revival.

At Riverdale, N. Y., a beautiful country residence was purchased by Clara Morris in the days of her great prosperity and here the great actress and her venerable husband, Frederick Harriott, have lived for nearly twenty years. It is the incentive which this home of hers supplies that has aided the distinguished woman to evolve the many literary works which have come from her pen in recent years. Nothing can be more sad to relate than the possibility that, unless friends again intervene, the magnificent property will be sold to foreclose a mortgage held against it.*

Minnie Seligman made her first appearance on the stage in "Iolanthe," which was presented by an organization of amateurs at the Academy of Music, in 1883, for a single performance. Miss Seligman was the Phyllis, and the Lord Chancellor was interpreted by Michael Morton, who afterward became a professional comedian of light opera, and later went abroad to become one of the most famous playwrights of the last decade. The Mortons hail from England, and Martha, a sister of Michael, was actually the first dramatic writer of her sex to be accepted in a general way. Her first great success was "The Merchant," which had a notable run, though her fame began when she was proclaimed winner of the New York World's contest for the best play submitted by authors of either sex. Miss Morton is now

*A Benefit to Clara Morris has been arranged before these pages are printed at the New York Theatre.

Mrs. Conheim, and she has piled up a record of successes that would do credit to any of our male playwrights. It is not to be recalled where she has, in any instance, failed to score with an offering from her pen.

Miss Grace Filkins, now meeting with much appreciation in Charles Klein's play, "The Third Degree," at the Hudson Theatre, is the widow of the late Bob Filkins, one of the earliest and most important lieutenants of the late J. H. Haverly. Miss Filkins has trod the boards since childhood, and for several years was a member of Augustin Daly's Company at Daly Theatre, where, when opportunity was hers, she was accorded much praise from the press. In 1900, in conjunction with Frederick Bryton (a forceful actor who in "Forgiven" starred successfully for many years) Miss Filkins appeared in the vaudeville theatres, in a playlet by Augustus Thomas entitled "A Proper Impropriety," which to this day is used with success by other players. Louise Thorndyke Boucicault, in this same playlet, was enabled, for several successive seasons, to command a large honorarium and consecutive bookings in the same field.

The name of Boucicault has also been perpetuated by the sons and daughter of the actor-dramatist. Of these Aubrey Boucicault has been the most conspicuous, he having had an active and varied career, always commendable; he has not reached a permanent stellar position such as would be accorded him were he to obtain a suitable play, though, in all his efforts, he has shown that he has the temperament and the magnetism that are so requisite for lasting favor with the play-going public.

Of Dion Boucicault himself the writer is enabled only to dwell upon his masterful rendition of Conn in "The Shaughraun," which ran for over three hundred nights at Wallack's Theatre, then located at Thirteenth Street and Broadway. No other player ever grasped the subtle

and delicate points with which this role abounds with equal grace or ability. I have heard that in the strictly Irish repertoire, such as "The Colleen Bawn" and "Arrah Na Pogue" the elder Boucicault excelled, still I can only recall his Conn, and the memory of it will suffice for all time.

Agnes Robertson Boucicault did not have a very conspicuous career in America, but in England she was very highly regarded, and she was there rated as one of the foremost actresses of her time.

In the cast of "The Shaughraun" at Wallack's, in the role of Captain Molyneux, was a player whose vogue was at its height a quarter of a century ago. I refer to H. J. (Harry) Montague, and few actors in the last fifty years, that can be here recalled, ever possessed the affection of the public as he did. Unquestionably, Montague, next to Lester Wallack, was the most popular exponent of the roles allotted to the jeune premier of those days. If ever there was a real matinee idol he surely was the one. During the long run of Boucicault in "The Shaughraun" the stage door at Wallack's was, on matinee days, besieged by his many admirers of the gentler sex; but Harry Montague was also a man's man. Poor Harry, he was in the cast of the great "Diplomacy" company which played in Marshall, Texas, one night in 1879, and just before the company was leaving the city to go to its next stand a tragedy was enacted which resulted in the death of Benjamin Porter.

From 1878 to 1885, an individual who cut a conspicuous swath in matters theatrical, in this country, was William W. (Hustler) Kelly. He was tall, vigorous and effervescent, his energy was undoubted and he commanded a very large salary as avant-courier in those years when he was not exploiting some star whom he delighted in "booming." The one actress, however, upon whom

"Hustler" Kelly poured forth his hugest efforts was Grace Hawthorne, who had been previously known as Grace Cartland, and who had indulged in a barnstorming career in the West, such as was characteristic of Chicago's productive talent in that period. Kelly was emboldened to take Grace Hawthorne to London, and he preceded her there about a month. He at once set out to make a display of Yankee methods in the exploitation of an "American Celebrity," and it should be stated to his credit that he not only succeeded, but Grace Hawthorne was actually the first American actress to obtain a stellar success in London at a first-class theatre. Her reign was long, too, and Kelly has never since returned to America, save on a short visit to his intimates. He became quite a power in London and the provinces, and with one production, "A Royal Divorce," he made much money; as many as four companies have presented the play simultaneously. Miss Hawthorne's best work as an actress was in Sardou's "Theodora," in the title role of which she scored an unquestioned triumph.

HENRY WOLFSOHN, son of Dr. Benjamin Wolfsohn, a prominent physician in New York in the early sixties, and whose mother was a Belmont by birth, cousin of the late August Belmont, was born in Germany, but came to the United States with his parents when a boy. He attended the College of the City of New York, from which he graduated. He studied music under Theodore Thomas, and piano under Dr. William Mason. Later he abandoned piano for singing, and studied voice culture for several years with the best masters in Europe. Returning to the United States he devoted himself to teaching, with great success. Incidentally, Mr. Wolfsohn undertook the management of several local concerts, in which he met such success that in the Autumn of 1879 he decided to devote his entire attention to the manage-

ment of musical attractions. He rapidly brought under his direction an important group of the world's greatest artists. Among those who have visited the United States and Canada under his direction are Wilhelm Joseffy, Rothenthal, Lilli Lehmann, Theo. Reichmann, Musin, Cesar Thomson, Ondricek, Minnie Hauk, De Pachmann, Pugno, Hugo Becker, Clara Butt, Dr. Richard Strauss, Weingartner, Aus Der Ohe, Bloomfield Zeisler, Petschnikoff, Materna, Josef Hofmann, Fritz Kreisler, Gerardy Guilmant, Mr. and Mrs. Henschel, Reisenauer, Dohnanyi, Emma Eames, Siloti, Mari Hall, Maud Powell, Van Rooy, Schumann-Heink, Elman, Lhevinne and many others. Some of the most important musical events in the annals of New York City have emanated from the fertile brain of this dean of American musical managers. The scheme of the Patti Festival at Madison Square Garden, the German Music Festival in connection with the Columbus celebration in 1893, the Richard Strauss Festival in 1904, and later, the great New York Music Festival of June 1909, have all been guided to success under the genial direction of Mr. Wolfsohn.

G. P. Huntley, now appearing in "Kitty Grey" at the New Amsterdam Theatre, was born in Fermoy, Ireland, which is noted for a very celebrated salmon stream, called the Blackwater. He made his first appearance in his father's company in Kilkenny at the age of five. His father was a professor of elocution at Blackrock College, Dublin, for fourteen years. He used to coach the priests in the Shakespearean performances they used to give.

Young Huntley kept steadily at his work from about the age of seventeen, from the bottom rung of the ladder, and kept on playing in various types of pieces. He visited America with the Kendals, played three seasons throughout the United States and re-visited America again with "Three Little Maids" five years ago, under

the Frohman and Edwardes' management, and then returned to London, playing broader types of character parts, such as Mr. Hook in "Miss Hook of Holland." He then went into management on his own account, and produced a play. He also played a season at Mr. Frohman's Hicks' Theatre in London, and that brings him up to his present season in New York in "Kitty Grey."

Huntley introduced a new type of "silly ass" part, and has broken away from the conventional stage "Johnny."

He met his wife in the piece he is at present playing in. Mrs. Huntley is an American, and they have a son five years old, who was born at Boston.

Edmund Breese was born in Brooklyn June 18, 1870. He made his first stage appearance as the leading man of a Western repertoire company in 1892. In 1896, he was engaged by Madame Rhea to play the heavy parts in the romantic dramas in which she toured so successfully, and soon became her leading man. While in her company he played the roles of Napoleon in "Josephine," Lord Leicester in "Mary Stuart," Sartorys in "Frou Frou," Benedick in "Much Ado About Nothing," Chysos in "Pygmalion and Galatea," and Shylock in "The Merchant of Venice." In 1898 he joined James O'Neill's company, supporting him in such roles as Albert and Nortier in "The Count of Monte Cristo," Appius in "Virginius," and Grebauval in "When Greek Meets Greek." He was next engaged by Liebler & Company to play Rochefort in "The Three Musketeers," in which he earned hearty commendation. In 1906 he made one of the chief successes of his career as John Burkett Ryder in Charles Klein's "The Lion and the Mouse," which ran more than three hundred nights at the Lyceum Theatre, and was taken to London, where it failed. Mr. Breese also appeared in "Strongheart" at the Aldwych Theatre, London, and in June, 1907, he returned to "The Lion and

the Mouse" at the Hudson Theatre, New York, and where he is now appearing in Charles Klein's latest play, "The Third Degree."

Wm. T. Hodge was discovered by the late Jas. A. Herne, who was looking for someone to play the eccentric character part of Freeman Whitmarsh, the village man of all-work in "Sag Harbor"; and it was by the merest chance that he came across Hodge, externally the ideal for the part, on the street. He picked up an acquaintance with Hodge, and was delighted to find that the latter had had some little experience as an actor. Hodge's success was instantaneous, and for a number of years he was in great demand for similar roles in both musical and rural comedies. As Stubbins, in "Mrs. Wiggs of the Cabbage Patch," he had a chance to prove his versatility, and showed himself a fit candidate for stellar honors, which were soon conferred upon him by Liebler & Company, under whose management he had played both Freeman Whitmarsh and Stubbins. His first starring vehicle was "The Man from Home," the very successful Tarkington and Wilson comedy, which achieved an unparalleled record of 342 performances in Chicago last season, and which will have no difficulty in exceeding those figures at the Astor Theatre, New York, where it is now running.

William Lewers, now creating such favorable comments in "The Climax" at Daly's Theatre, was born in the city of Honolulu in the Hawaiian Islands. He was educated in Boston. His first stage experience came at the old Lyceum Theatre on Fourth Avenue under Daniel Frohman's direction. He was also with Charles Frohman for nine seasons and for two seasons with Henry B. Harris' production of "The Lion and the Mouse." Mr. Lewers also was cast for important roles with Miss Julia Marlowe in "The Cavalier" and with Miss Bertha Gal-

land in "Dorothy Vernon of Haddon Hall." He also succeeded Charles Cherry in "Girls," and then came his present great opportunity to permanently reach Broadway in "The Climax." Mr. Lewers' future career should be along important and artistic lines—if his present effort has any significance. His present triumph was predicted by many who were privileged to witness his efforts while a member of Maud Adams' Company.

CHAPTER VII

Francis Wilson, who had been a member of a variety team named Mackin and Wilson, got his first chance in the musical comedy "Gill's Goblins," late in the '70s. William T. Gill was the author of the piece. He was the same Gill who, much later, wrote "Adonis" for Ed. Rice and Henry E. Dixey. "Gill's Goblins" also had Paul Arthur in its cast. The company was managed by William C. Mitchell, famous in St. Louis in those days as the manager of Mitchell's Olympic, and who kept in harness up to the time of his death a few years ago. The business manager of the company was J. K. Burke, who is now associated with the United Booking offices, and is one of the patriarchs of the show business. Francis Wilson had, previously, been a member of the stock company at the Chestnut Street Theatre in Philadelphia, and it was there that he secured his artistic impetus. In the stock company was A. H. Canby, afterwards Wilson's manager for many years.

Dewolf Hopper's early career is of much interest. He was born in New York of wealthy parents, and was first discovered by Jacob Gosche, in 1879. Gosche had been for many years the manager of the Theodore Thomas Orchestra, a classical band of musicians, and it was his idea to frame up a dramatic organization that would be to the drama what the Thomas orchestra was to music. Will, as Dewolf Hopper was then known, wanted to make a career for himself, and he persuaded his mother

—a grande dame—to become the financial sponsor for Gosche's enterprise. F. F. Mackay, who had been the leading character actor at the Union Square Theatre under Shook & Palmer, was sought out by Gosche, and an organization, a model one, known as The Criterion Comedy Company, was evolved.

Hopper was then about twenty years of age. His admirers will doubtless be surprised to learn that his debut was made in the role of Captain Hawtree in "Caste," the Robertson comedy. F. F. Mackay played Eccles and Louise Sylvester was the Polly. Others in this remarkable company were Frank Roberts, Ed. Lamb, William Gilbert and Mary Davenport.

"Caste" did not draw as well as desired, and a German farce entitled "Freaks" was produced, and it was in this comedy that Hopper made his first notable hit, playing a character of extraordinary make-up and displaying a versatility which he never afterwards surpassed.

The Criterion Comedy Company remained in existence for four years, adding "Our Boys" and a new comedy entitled "Our Daughters" which was an adaptation from L'Aronge's "Hasemans Toechter." The venture cost Mr. Hopper about $100,000, and he then secured a play written by a Chicago editor which was called "One Hundred Wives." In this venture better results were obtained and in one of the scenes the elongated comedian introduced a song which disclosed the fact that he was the possessor of a fine baritone voice, and this it was that attracted the attention of Col. John A. McCaull, who engaged him to create the role of Sancho in "The Queen's Lace Handkerchief." Ever since then Hopper has been a comic opera favorite.

It will doubtless surprise many to know that Augustus Thomas, the author of many successful plays, and whose "Witching Hour" is destined to surpass all his former

triumphs, was, back in 1883, the assistant treasurer of Pope's Theatre in St. Louis at the corner of Ninth and Olive Streets. Gus was at this time a handsome youth of about eighteen years and as popular as he was good looking. His first effort in play writing was a one-act playlet from Mrs. Frances Hodgson Burnett's story "Editha's Burglar," and it has by no means exhausted its usefulness even to this day. W. F. Dickson, who was the treasurer of the theatre, organized a clever band of players entitled "Dickson's Sketch Club," and Della Fox, a St. Louis girl, was the Editha and made her stage debut in that role. The playlet was afterwards made into a full four-act drama. It opened at the Madison Square Theatre, where it ran all summer, until forced out by fall bookings. In the cast were Maurice Barrymore, John T. Sullivan, Sidney Drew, Sidney Armstrong, Phyllis Rankin and the author himself. Later Maurice Barrymore starred in it as "The Burglar." Nowadays it is often seen with stock companies.

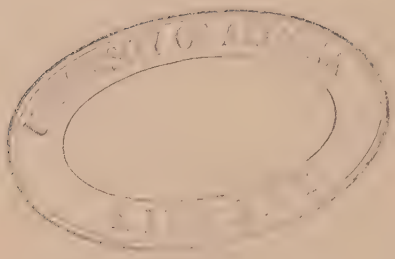
In the early 80's Lillian Russell, then known as Helen Leonard, was a slender little girl of nineteen or twenty, and her modesty was quite noticeable when she sang in the burlesques on reigning comic opera successes at Tony Pastor's in East Fourteenth Street. She got her first part in the opera "Billee Taylor," which was burlesqued by Mr. Pastor. The score of "Billee Taylor" was written by Teddy Solomon, who was destined to become the fair Lillian's second husband. Her first husband was Harry Braham, who led the orchestra for Edward E. Rice's "Pinafore" company, in the chorus of which she sang when she first came to New York from Chicago to study for grand opera under the late Dr. Damrosch. She took the small part in "Pinafore" for the sake of the stage experience, and her engagement lasted only two months.

PAULINE HALL.

DE WOLF HOPPER.

AMELIA SUMMERVILLE.

Broadway favorites of Comic Opera in 1889.



One night during the early part of the run of "Billee Taylor" the writer met Col. John A. McCaull on his way to Pastor's, where he said he was going to look over a "prima donna find" and it was that very night that Lillian Russell's career received its first real impetus. McCaull was then manager of the Bijou Theatre on Broadway where, with John Howson, Selma Delaro and others, he had given New Yorkers their first hearing of Audran's "La Mascotte" and "Olivette;" he was then rehearsing a new opera by Audran, "Le Grand Mogul," which was here called "The Snake Charmer." It was in the title role of this opera that the airy-fairy Lillian made her Broadway debut, and truly did she score, for, although exceedingly raw as an actress, her fine voice, extreme youth and great beauty made her triumph positive and permanent. Miss Russell, from this time on, has experienced many successes which have been chronicled again and again; there seems to be no good reason to review them at this time.

Polly Schmidgall, better known as Pauline Hall, was a Cincinnati girl who had her theatrical start as a chorus girl with Alice Oates, the first of all the English comic opera stars to have her own company. Those who recall this company and its stars will not regret a reminder of its existence. Before coming to New York, Pauline Hall had appeared as a dancer in the ballet at Robinson's Opera House, Cincinnati, under the management of Col. R. E. J. Miles, and when he sent "America's Racing Association and Hippodrome" on the road, Miss Hall appeared as Mazeppa in the street parade and drove a team in the chariot races. Miss Hall's extreme beauty of face and figure, however, were too pronounced for her to remain long in the chorus, and Julius Cahn, the same who is now so prominent in New England theatricals, procured for Polly, an engagement in the company man-

aged by Col. Miles at the Bijou Theatre, presenting "Orpheus and Eurydice" in which she assumed the role of Venus; Broadway immediately began to sit up and take notice. Cahn, like Miles and Miss Hall, was from Cincinnati, which city, it seems, has produced more than its share of successful managers and stars.

"Cheap" opera has been the avenue through which many of to-day's celebrities succeeded in achieving permanent fame. Della Fox got her experience and first start in the Bennet & Moulton, 10, 20 and 30c. company, although her first appearance on the stage was as the Midshipmate in a juvenile "Pinafore" company in St. Louis when she was but seven years old. Raymond Hitchcock also got his first real start with the Bennet & Moulton company. Hitchcock had been an employee in a shoe store in Auburn, N. Y. His first theatrical venture was not successful and he obtained employment in Wanamaker's Philadelphia store and remained there a year. William T. Carleton next engaged him at sixteen dollars a week to sing in the chorus of "The Brigand;" when the comedian of the company, Charles A. Bigelow, was taken ill in Montreal, Hitchcock took his role at a few hours' notice, and was successful in it.

When Col. Savage first started the Castle Square Opera Company, a stock opera company, appearing permanently in the theatre after which it was named, Hitchcock was engaged for an extended term and here he accumulated a repertoire of more than fifty operas.

At length Mr. Savage decided that Hitchcock was worthy of stellar honors, and then followed the career with which all are familiar.

A few months ago, the comedian chose to break away from his old time employer and went on tour in "The Merry Go Round;" the wisdom of this separation between manager and star is greatly to be questioned.

Joseph W. Herbert, twenty-five years ago, was a comedian in a Chicago Church Choir Co., and got his first chance through the illness of the comedian then playing Lorenzo. He has ever since been playing leading comedy, and has developed real talent as an author and a writer of lyrics. Herbert fell in love with a pretty soubrette in the opera company playing in the Chicago Museum and he married her as soon as he got a permanent position in the same company. The lady in question was Nannie Lascelles, and a son of this marriage is now following in his father's footsteps with almost equal rapidity. Nannie Lascelles is now the wife of B. C. Forrester, a manager well known in the field of melodrama.

Miss Sadie Martinot had no ordinary career. Originally Sally Eagan, she was educated in the public schools of this city, and her mother, a working woman, made all sorts of sacrifices in order to send her pretty daughter to a convent school but, at the age of sixteen, while still a pupil, she sought and obtained a theatrical engagement. This was in 1876, and at that time "Josh" Hart was the owner and the manager of the Eagle Theatre (now the Manhattan) and Sadie Martinot got an engagement as an extra girl at the then prevailing salary of six dollars a week. But not long did the talented little Irish-American girl remain a silent actress; the following season Mlle. Marie Aimee, the French opera bouffe star, played at the Eagle Theatre one of her memorable engagements, and Sadie got a position in the chorus. She had learned French while at the convent and had no difficulty in mastering the words. Aimee, almost at the outset of her career, had made a sensational hit by her rendition in English of Billy Emerson's song and dance, "Pretty As a Picture," and Sadie Martinot, who watched the Parisian star keenly, finally evolved an imitation of her in this song, and went to Boston to play a

two weeks' run for Doctor Lothrop at the Boylston Museum. Her success was tremendous and important, and she was at once overwhelmed with offers. John Stetson, however, engaged her for his Howard Athenaeum Company for a tour, and she appeared as principal girl, with Ada Richmond as principal boy in the burlesque "Chow Chow," and continued to give her imitations of Aimee.

The famous Boston Museum, which the Bostonians regarded as their foremost historic institution was then managed by R. M. Field, who at all times maintained a first class stock company. Field was quick to see the value of Sadie Martinot as an addition to his forces and he engaged her for a number of years as ingenue, and it was there that she made her memorable hit as Lady Angela in Gilbert and Sullivan's "Patience." It was at the Boston Museum, too, that Miss Martinot met and married her first husband, Fred. Stinson.

Nat C. Goodwin, Jr., was first prominently known as a mimic, the very best, too, that the writer has ever had the good fortune to see. Goodwin's salary, even in those days, was as high as $350 a week, and no better card ever graced the vaudeville circuit. Goodwin married Eliza Weathersby, the burlesque queen whom Lydia Thompson brought over from England. Goodwin and his wife organized the Eliza Weathersby's "Froliques," and presented "Hobbies," a farce-comedy by Ben Woolf, of Boston; in it the greatest hit was made by Miss Weathersby's sister Jenny, who, as the Fairy, set the country wild with laughter. Jenny Weathersby is alive to-day and is often seen in revivals of "Erminie."

Marie Wainwright was one of the seven Juliets who appeared at Booth's Theatre in May, 1877. Joseph Tooker, then manager for Jarrett & Palmer, conceived the idea of having seven amateur Juliets appear in different scenes with the English actor, George Rignold,

SADIE MARTINOT.
In imitation of Marie Aimee.

DELLA FOX.

MATHILDE COTTRELLY.
Who directed the Deutches Theatre of New York in the 80's.

but Marie Wainwright alone of the seven ever reached the dignity of a career. Miss Wainwright had been educated in Paris, where she had trained for the lyric stage, but had never appeared in public until she made her bow as a competitive Juliet. She was born in Philadelphia and was a daughter of the late Commodore Wainwright, U. S. N., and a grand-daughter of Bishop Wainwright. Miss Wainwright, not long after her first appearance, married a Mr. Slaughter, but they were soon divorced and the actress was married to Louis James, with whom for many years she was a co-star.

The recent engagement in vaudeville of Jeff De Angelis was not his first, for he and his sister, known as Jeff and May De Angelis, were a familiar team in the variety halls away back in 1873. The writer recalls seeing them do a turn at the Highland House, a resort in the suburbs of Philadelphia. The fame of Jeff De Angelis, like that of Francis Wilson, rests, principally, on his New York opportunities, and it was through John A. McCaull, a man whose name is rarely heard nowadays, that they and many more stars attained celebrity.

Colonel McCaull was a Baltimore man who came into the amusement field to help out his friend, James Barton, but he liked the business and became the leading comic opera manager of the country. Universal regret was felt at the time of his death. His friend, James Barton, by the way, is still living in Baltimore. His real name is James Barton Key, and he is a grand-nephew of Francis Scott Key, who wrote "The Star-Spangled Banner." Barton was at one time associated with the late D'Oyly Carte in the production of Gilbert & Sullivan operas at the Savoy Theatre, London, and, later, in this country.

William H. Crane began his career as a tenor in the old-time Holman Opera Company, a Canadian organization headed by Sallie Holman, who, despite her great

irregularity, was, perhaps, the very best exponent of the light opera prima donna the world has ever known. But the Holman company was virtually a barn-storming troupe and never reached the dignity of playing in New York City. Crane was a mere boy when he was apprenticed to Mrs. Holman to learn the trade of an actor, and he remained with the company for eight years, singing and dancing between the acts of little plays, singing in operettas; doing the hardest kind of work and getting the best kind of training. When he left the Holmans it was to become the low comedian of the Alice Oates company. Others in the Holman troupe were William Davidge, Jr., Charles Drew and John Chatterton, known afterwards as Signor Perugini.

James T. Powers was of a variety team that had vogue in the late 70's, and his first conspicuous entrance was in Willie Edouin's production of "Sparks." Powers' career has been entirely associated, since then, with farce comedies. I believe that his absolutely first appearance was when he did a lively song and dance in a variety hall at Long Branch about '78, or '79. He once appeared in Huber's Museum on East 14th Street and where many other celebrities of to-day have been seen. His greatest successes have been "The New Boy" and in the role of Snaggs in "A Bunch of Keys."

Amelia Summerville was long before the public ere she scored her Broadway hit as the Merry Mountain Maid in "Adonis," but until she reduced her avoirdupois she was not always suited to the roles in which she wished to appear. In recent years she has scored many notable successes in important productions and in vaudeville is ever a shining light in a monologue that is as unique as it is clever.

Valerie Bergere was in vaudeville a long time before she got $500 a week, and I doubt if she will be angry

when I tell you that she and Esther Moore, a daughter of Charles T. Ellis, as Bergere and Moore, gave a travesty in the Union Square Theatre long before the legitimate actor had his day in vaudeville.

Ezra Kendall was first conspicuous in the company headed by William A. Mestayer and Theresa Vaughn, presenting "We, Us & Co.," and his success was so positive that he wrote a comedy entitled "A Pair of Kids," to fit his own queer personality, which served him until he was tempted into vaudeville. Kendall, when he did go into vaudeville, showed a remarkable aptitude for that field. He was one of the few legitimate stars who ever did make good in vaudeville.

George Evans, "The Honey Boy," was a ballad singer with Haverly's Minstrels in 1892. He opened at the Orpheum Theatre, Los Angeles, as a singing comedian, December, 1894, when he sang "I'll Be True To My Honey Boy." He has had two starring tours, presenting "In the Good Old Summertime" and "The Runaways." For the last fifteen years Evans has made vast strides in vaudeville, his salary increasing by leaps and bounds until to-day $1,000 a week is gladly bid for his services.

In 1864 Luke Schoolcraft first trod the boards and in that year Gus Williams wrote the first German dialect song, "Kaiser, Don't You Want To Buy a Dog." This song brought the late J. K. (Joe) Emmet into prominence.

Edward Harrigan was a ship calker in San Francisco and made his first appearance with Sam Rickey. He met Tony Hart, then known as the "Boy Emerson," in Chicago in 1867. It was Cool Herbert who brought them to New York and they opened at the Globe Theatre on lower Broadway, opposite Waverly Place.

Charles K. Harris, the song writer, was a banjo player at resorts in Milwaukee in the 60's, and Will J. Davis

(now one of the big factors in the Theatrical Syndicate) was first employed in the Adelphi Theatre in Chicago, then managed by Leonard Grover.

It was Grover, too, who first gave New York grand opera in German and he it was, also, who gave good vaudeville bills in the 60's, in Tammany Hall.

The Rialto in the 60's was at Broadway and Houston Street. Then it moved up to Amity and Mercer Streets and finally, about 1870, to Union Square where it remained for fifteen years or more.

John Stetson went into varieties in 1860, succeeding Josh Hart as manager of the Howard Athenaeum in Boston. Henry E. Abbey had a jewelry store in Akron, Ohio, before he entered the theatrical arena. Al Hayman was in the employ of M. B. Leavitt at the Bush Street Theatre in San Francisco. Leavitt was the first to establish a chain of theatres to the coast. Brooks, Dickson and Hickey were the next in the endeavor to systematize the booking system of the country, but were ahead of the times, and success did not crown their efforts. Joseph Brooks survived his initial defeat and to-day is one of the wealthiest and most successful providers for the stage.

Miss Henrietta Crosman made her meteoric success in 1906, at the Bijou Theatre in New York, with a production of a Nell Gywn play entitled "Mistress Nell." This play had previously scored a hit in London and came to New York on October 9th. Both the play and Miss Crosman scored a tremendous success, and during that year Miss Crosman was moved to three New York theatres, the Bijou, the Savoy and Wallack's. The following year it played at the Belasco. However, Miss Crosman was not unknown when she made her first big hit as a star; she had not played in New York in some time and had been forgotten. She was at Daly's and the

Lyceum, playing principal parts before she became a leading woman for Charles Frohman, and with Mr. Frohman she played all the leading comedy roles. Her most notable success was Gloriana and in "Mr. Wilkinson's Widows." Miss Crosman's other notable triumphs have been a run of one hundred nights as Rosalind in "As You Like It" at the Belasco Theatre. For two years Miss Crosman appeared under the joint management of Maurice Campbell and David Belasco in "Sweet Kitty Bellairs," playing a season, half that time at the Belasco Theatre. In 1908 Miss Crosman produced a version of "The Pilgrim's Progress." This scored an artistic success but a financial failure, and was withdrawn. Her present vehicle is a comedy called "Sham" by Geraldine Bonner, and was first produced at the Columbia Theatre, in Washington, on February 15th. For a very few weeks during 1908 Miss Crosman appeared in vaudeville.

Laura Burt, a Welsh woman, now appearing in the vaudeville theatres, is undoubtedly as versatile an artist as ever trod the boards. I have witnessed with interest her performance of Topsy in "Uncle Tom's Cabin," and in "Fantasma," which the Hanlons presented, she was indeed an imposing figure. Miss Burt has surely traversed the entire field of the stage. In comic opera her superb contralto voice was a delight to the ear. In vaudeville, when she presented a single turn, she gave a "stump speech" that was as artistic a delineation of character as one could possibly conceive of. Recently Miss Burt and her husband, Mr. Henry Stanford, have starred together in "The Walls of Jericho," "Dorothy Vernon of Haddon Hall," everywhere leaving a profound impression. Mr. Stanford at this time is appearing at the Lyceum Theatre with Miss Eleanor Robson, while Miss

Burt is presenting a playlet in the best vaudeville theatres, with positive acclaim.

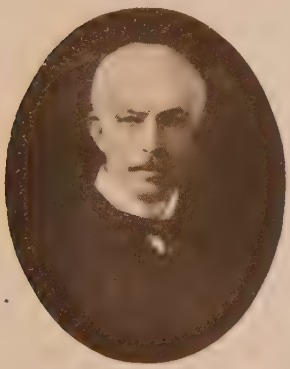
Annie Russell scored her first great triumph in "Esmerelda" at the Madison Square Theatre, but it was in "Sweet Lavender" that her stellar fame began. This play was presented at the Lyceum Theatre when that playhouse was on Fourth Avenue. Miss Russell is the wife of Oswald Yorke, who came to America with E. S. Willard in 1896, and her brother was Tommy Russell, the original and justly famous Little Lord Fauntleroy. He created a furore in the role, but retired from the stage almost as soon as he had become unsuited to the childish character. In 1904 he sought to return to the stage, in vaudeville, but the vehicle, a playlet, did not serve him well.

"Bonita," who scored so great a sensation on the opening night, at the Circle Theatre in 1907, of "Wine, Women and Song," began in the varieties and worked her way up gradually. She was doing a "turn" with pickannies at Proctor's 23d Street Theatre in 1898, and even then she was a feature. "Bonita" is a sister of Artie Hall who, a decade ago, was far more prominent than her younger sister. The success of "Wine, Women and Song" was not so unexpected as some would think. The production had been breaking records for some time at the box office before it came to the Circle Theatre for a single week, and remained over a year. Alexander Carr, who was undoubtedly the great factor of this long run, had long before been "watched" by managerial competitors. His mimicry of David Warfield and his own sterling individual playing having been widely discussed on the Rialto when his salary was one-tenth of what it is to-day.

An old time vaudeville act that is worth recalling was the original "Bards of Tara," Kelly and Ryan, and no

LOUISE BEAUDET.

BESSIE CLAYTON.



OLIVER BYRON.

DALLAS WELFORD.

J. E. DODSON.

LAURA BURT.

A group of artists whose careers have been long and honorable.

comedy turn that is to-day exploited in modern vaudeville could excel this noted duo. The Kelly of this firm was none other than the John T. Kelly who is to-day creating a plethora of merriment in the theatres conducted by the Vaudeville "Syndicate;" the Ryan of the "Hod Carrier" sketch is the same Thomas J. Ryan who is at this time a member of the sketch duo Ryan and Richfield.

Weber and Fields have come to their present status by right of absolute conquest. No careers have been more profitable, none more honorable, and the reign of dialect comedy in American theatricals to-day is greatly due to the influence of these two artists, who, because of what they have accomplished, should occupy an important place in Theatrical History. The early period of their career was upon the same general lines which Sam Bernard passed through. The Bowery was the scene of their progress. Weber and Fields managed their own touring companies many years before they came into the Broadway Music Hall, now Joe Weber's Theatre. This house had been built by George J. Krauss and Harry Miner; called the Imperial Music Hall. It met with but indifferent success until Weber and Fields presented a burlesque on "The Geisha," called the "Geezer," revolutionizing Broadway's style of entertainment; and the era of the dialect comedian was inaugurated. It should be stated that much of the success which came to Weber and Fields was undoubtedly due to the ability which Mr. Field's brother-in-law, Leo C. Teller, displayed in the business management and his capital really started Weber and Fields' Music Hall. That this is true is further evidenced by the fact that when Mr. Teller left Weber and Fields, the first symptoms of trouble began to appear. Teller himself secured the Broadway Theatre in Brooklyn, which establishment has to-day the repu-

tation of being the best suburban theatre in America, both as to the business it does and its liberal management.

Much has been written concerning the future of the negro in business, politics, and the social walks of life, but nothing has been said regarding his future on the stage where, it seems, he is rapidly establishing a place for himself against even greater odds than those which interfere with his progress in other fields of endeavor.

As a rule the negro's talents as an entertainer are purely of the mimetic order. He is a great imitator, but a poor originator. Messrs. Cole and Johnson, however, I find the opposite. Their musical act is nothing if not refined, and distinctly intellectual. Their compositions of Southern melodies are invested with a spirit of intellectuality that give them quite a different atmosphere from that usually found in songs of this character.

The success of these young colored men, aside from their talents, is due to the fact that they educated themselves in every branch of learning in order to succeed, and at the same time worked hard; the combination of brains and energy is invincible. From writing tuneful songs, Cole and Johnson turned their attention to musical comedies, several of their scores being used by Messrs. Klaw and Erlanger, while numbers of the foremost musical comedy stars have used their songs, including Misses Lillian Russell, Marie Cahill, Fay Templeton, Elsie Janis, May Irwin, Anna Held, Mabelle Gilman and a score of others. They are now successfully starring in their own plays, under the management of Stair-Nicolai and Wilbur.

What is said of Cole and Johnson can be also maintained for Williams and Walker, a duo of comedians who have been elevating the status of their race as players,

as men, and particularly as composers; their musical compositions entitle them to consideration, and the amount of pleasure that has been derived from the entrancing melodies that have come from their facile pen would alone justify the recital here of their achievements. However, suffice to state that these sons of Africa are born comedians, and that their influence has been large in matters of musical moment. To-day, they are heard in an artistic operetta, under the direction of Mr. Ray Comstock who has found in the material supplied by them, and in their individual efforts as comedians, a source of revenue not easily duplicated by any of the other attractions in which he is interested.

Antonio (Tony) Pastor, the Dean of Vaudeville, and the most notable figure in more ways than one that the stage can claim, was born March 28th, 1831; upon his demise in 1908, he was seventy-seven years of age. What a career was his! Inasmuch as throughout this volume this noble and benevolent man is accorded various encomiums, and because his recent death has given place to biographical sketches in abundance, it remains only to be here stated that he might have been spared to us a few years longer, but for the encroachment upon his limited territory by the march of progress, and the lack of syndicate sentiment. At most he only sought to conduct his little bandbox where many a performer denied by the Trust was wont to play four and even six engagements a year. What will become of these strollers that "Tony" never failed to provide for? No old timer who had outlived his usefulness on the stage ever appealed to "the grand old Man of Vaudeville" in vain. It was his policy to arrange the bills so that a few of these could be accommodated in the hours when the "Chasers" or "supper turns" would appear. What greater tribute can

be paid to Tony Pastor than the recording of this, one of the many fine traits in his noble character? Where shall we look for another like him?

Mr. Pastor was raised in Greenwich Street in this city, and he made his stage debut at Barnum's Museum in 1845. He began his managerial career in March, 1865, on the Bowery. In 1877 he married the present Mrs. Pastor, now living in the beautiful house at Elmhurst, L. I., where the aged manager spent his last days.

CHAPTER VIII

"Bob" Hilliard was born on the 28th day of May, 1857, in New York City, and after reaching his majority became conspicuous in the social life of the metropolis.

His inclinations, from the outset, however, ran in the direction of the stage, having its first practical demonstration in fashionable amateur theatricals in the Brooklyn district where he was ever a shining light.

His business career was closely identified with Wall Street, and only a few years ago Bob thought he had tired of the footlight flare, and accepted a large yearly salary from the firm of Boody, McClellan and Co., of the New York Stock Exchange, for whom he conducted their uptown offices in the Waldorf district; he did not remain long away from the field in which he has had so much success, one year only. Hilliard made his debut on the stage in his own theatre, "The Criterion," in Brooklyn, on January 18, 1886, built by him for the purpose of accommodating the vast number of amateur associations with which the "City of Churches" has always abounded. The Criterion Theatre was a very pretty bijou bandbox, its seating capacity being about seven hundred.

The house was opened in October, 1885, with Lester Wallack and his company in "Rosedale."

Wesley Sission, Hilliard's manager, was afterwards his partner. The night of January 18, 1886, as before stated, was the occasion of the popular society man's professional debut, an event that attracted extraordinary interest on

both sides of the East River. Hilliard made his entree in "False Shame." He was accorded much praise from press and public and thus was inaugurated an active and interesting career.

The theatre is now called "Keeney's." Its path for many years was a far from smooth one; it changed managers quite as often as did "The Morgue" (Princess Theatre) in New York.

"Bob" Hilliard was the first to present a serious sketch or playlet in the vaudevilles. This happened more than ten years ago. His first salary in vaudeville was $600 a week. It has never been less, and at no time in the last decade has he been necessarily without bookings.

"The Littlest Girl," dramatized by Hilliard, served as his vehicle for several years; in more recent years, his productions have been on a larger scale. He has also branched out as a producer of playlets, in which others appear, and this is indeed a great gain for the vaudeville stage, for much of the fame and fortune which has come to Robert Hilliard is due to his almost superlative artistic temperament which is displayed not only in his own performance, but in the care and attention to the smallest details which have always characterized the representations with which his name has been identified.

Hilliard has recently made the greatest success of his career in "A Fool There Was" at the Liberty Theatre.

The writer was alone in inducing Hilliard to forego his legitimate career and enter seriously upon a campaign of education in vaudeville, and if much space is here given to the subject, it is due to the sterling and permanent value that has come to the vaudeville stage from this one player's efforts.

Max Figman, now starring in the charming comedy, "The Substitute," has become one of the most accomplished, popular and prosperous stars on the American

stage and has a clientele, particularly through the South and West, where they regard him as the foremost comedian of the present day. Mr. Figman started his life in newspaper work, but the fascination of the stage proved too strong and circumstances have proven that it is his calling. He began at the foot of the ladder and has made rapid progress to the topmost rung. While comedy is his forte, versatility is his distinguishing virtue. His name has been linked with a great many metropolitan successes and is familiar to the theatre-goers of New York, Boston and Chicago. Among the stars with whom he has been closely associated are Mrs. Fiske, for whom he was stage director and producer, Henry Miller, and others. He was also a prominent member of the Charles Frohman, A. M. Palmer and Augustin Daly stock companies during the hey-day of their popularity. During the latter years he has been making important money starring in "The Man on the Box," "The Marriage of Kitty" and "The Substitute."

Henry B. Harris was born in St. Louis, December 1, 1866. In 1879 he moved to Boston and completed his education at the Boston High School. He began his theatrical career at the Howard Athenaeum in that city as a program boy. A little later on he embarked on a commercial career, but returned again to the profession as treasurer of the Columbia Theatre, Boston. After three years at this house he became business manager of this theatre. His first theatrical venture was as half owner in the tour of May Irwin, which netted him a large amount of money. He then became identified with several of the Frohman, Rich & Harris enterprises, acting in that capacity for Lily Langtry, and Peter F. Daily in "The Good Mr. Best," and "The Country Sport." In 1901 he became an independent manager, his first attraction being "Soldiers of Fortune" with Robert

Edeson as the star. In 1903 he became the lessee and manager of the Hudson Theatre, one of the finest playhouses in the world. In 1905 he produced "The Lion and the Mouse," Charles Klein's play, which made him an independent fortune. The same year saw him launching Rose Stahl in James Forbes comedy, "The Chorus Lady," which immediately sprang into the fore-front of the season's successes. Mr. Harris is at present presenting three companies of "The Lion and the Mouse," two companies of "The Traveling Salesman," three companies of "The Third Degree," Rose Stahl in "The Chorus Lady," Robert Edeson in "The Call of the North," and is preparing to produce "On The Eve," a sociological drama by Dr. Leopold Kampf, "The Nebraskan" for Edmund Breese, "Such A Little Queen," by Channing Pollock, "The Barbarians," by Edgar Selwyn and Thomas Mallard, a new play for Dorothy Donnelly, and several other productions that will see the light of day this coming season. Mr. Harris is also the owner of the Hackett Theatre, and actively interested in large enterprises outside of the theatrical profession.

Thirty years ago the Irwin Sisters—Flo and May—were undoubtedly the best sister team then appearing on the vaudeville stage. For several years they headed one or the other of the Tony Pastor Touring Variety Companies, and commanded the largest salary ever paid like artists.

From the outset it was clearly apparent that May's strength lay in comedy. When Augustin Daly moved uptown to the Thirtieth Street house, he engaged her as a permanent member of his "model company;" and to his thorough training, no doubt, our jolly comedienne owes no small share of the success so justly hers.

Flo Irwin, since the dissolution of the popular team,

has starred in musical comedy under the management of Rich and Harris.

To-day each sister is presenting a playlet; and each seems to have encountered a twin contretemps in the shape of some little legal agitation, concerning the ownership of their respective sketches.

Bertha and Ida Foy, another sister team, were also in their zenith five and thirty years ago. Ida was a wonderfully clever soubrette and her widespread popularity only ceased with her retirement in 1880; Bertha assumed dramatic roles and appeared until a comparatively recent date.

Back in the 60's, when 514 Broadway was still called the Theatre Comique and long before it passed into the hands of Harrigan and Hart, the Lingards were in vogue.

William Horace Lingard was unquestionably the greatest protean actor that the last half century has produced. With his wife, Alice Dunning Lingard, he presented a sketch, the type of those which are to-day best exemplified by Ross and Fenton.

From 1865 to 1885 the chief Ethiopian entertainers in variety and minstrelsy were Luke Schoolcraft, J. W. McAndrews (The Watermelon Man), Eph. Horn, Billy Barry, who afterwards joined Hugh Fay, Billy Emmett, and Nelse Seymour; the latter was a brother of Harry S. Sanderson, for forty years Tony Pastor's treasurer. Seymour was a great practical joker and his tall, lanky form was wont to preside over many of the functions held at the Arcadian Club, the Lambs of those days.

Irving Hall, on the site of the present German Theatre on Irving Place, was, from 1868 to 1875, New York's leading concert hall. Here Lafayette Harrison, long since passed away, gave a series of Sunday "pops," such

as Herman Klein has endeavored to popularize at the new Deutches Theatre to-day. Harrison had been an impresario of note; the Pyne-Harrison Opera Company had preceded even those organizations headed by Caroline Richings and Parepa Rosa.

Concerts were exceedingly popular forty years ago. For many years, Theodore Thomas, with his superb orchestra, gave promenade concerts at the Central Park Garden, 59th Street and 7th Avenue; and there is nothing in the Greater New York of to-day, which can compare with the general excellence that characterized this enterprise. The programmes of a decidedly popular order, the moderate prices (twenty-five and fifty cents), and a system of "package" tickets at reduced rates, greatly increased the interest in this laudable undertaking.

When Thomas moved to the first Madison Square Garden these concerts were stopped. It was then that Thomas began to broaden his efforts and to offer classical programmes to the public.

Throughout the 70's, Helen Dauvray—"Little Nell"—achieved great popularity in the West on the Pacific Coast. Her plays were similar in scope to those presented by Lotta and Maggie Mitchell. She retired from the stage but returned, after a full decade, when she starred in Bronson Howard's "One of the Girls." This play was meted out a large measure of success, and ran for over a hundred nights.

Miss Dauvray's appearances, during the last fifteen years, have been intermittent; and yet, in the beginning of her career, possibly no artist of the last half century gave greater promise for a brilliant future than this "California Diamond."

F. F. Proctor began as an acrobat; he was one of the Levantine Brothers, famous in the late 60's and early

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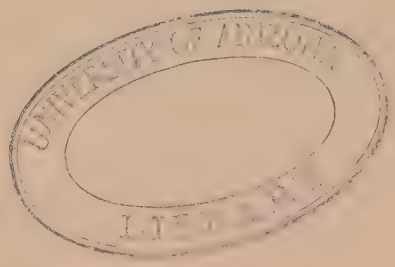
ALICE DUNNING LINGARD.

ROSINA VOKES.



70's. As Frederick F. Levantine, Proctor was saving and ambitious. He began his managerial era at the Gayety Theatre in Albany. Here for many years he gave vaudeville and burlesque, always desirous of refining the entertainment then given. He married Polly Daly—a serio-comic singer who was popular twenty years ago. From this marriage issued two daughters and one son. One of these daughters at New Rochelle, in amateur operatic representations, disclosed the fact that had she so desired an operatic career might have been hers. The son, Frederic F. Jr., has had an excellent schooling, with a view to some day succeeding his father. Though the writer has not had opportunity to observe his recent efforts, it can be stated that the young Mr. Proctor, barring accident, will cut an important figure in the new era of vaudeville, which will have something more serious as its foundation than the conservation of five per cent of the artists' salaries.

Edyth Wynne Mathison, now appearing in Margaret Anglin's role in "The Great Divide," came to this country but a few years ago and created a furore at the outset by her wholly artistic rendition in "Every Man," the morality play which Ben Greet used to first introduce himself and his artistic methods to American play-goers.

La Loie Fuller was famous as an actress long before she ever thought of her chorographic creations. As plain Loie Fuller she has spanned nearly the entire English-speaking world, and even in the Latin countries where it is recalled she was ever observed as of distinctly artistic mould. The Serpentine Dance was first presented at the Casino, between the acts of "L'Oncle Celestin," after which at the Madison Square Theatre in Charles Hoyt's "A Trip to Chinatown," when the foundation for her long career she has since had was

securely established. It was not until Loie Fuller went to Paris that her real vogue began. Parisians saw something more than the diaphanous twirl in the graceful woman they called "La Loie." It was her grace, her remarkable figure, her unity of musical rhythm with the poetry of dance motion that brought Parisians to her feet. Americans never could see in "La Loie" even the merits that were credited to her imitators. How disloyal are we in this respect, and how selfish. Miss Fuller's visits to America grow less frequent as the years go by but there is no diminution in her Parisian vogue.

Ida Fuller is not a sister of Loie, but her sister-in-law. She married Frank Fuller, an electrician, who was closely identified with Loie's first success. It is only fair to Ida to explain that her greatest achievement, the basic foundation of the success which she has so struggled for, the fire dance, is her own creation as more than one important interest in theatricals has discovered by decisions in courts of equity which give to Ida Fuller, for all time, undisputable protection to her patents and creations.

If there was necessity to chide the American public for disloyalty to its own, what shall be said of the managers, for there seems to be an utter absence of reverence among them? Sentiment is absolutely conspicuous by its absence. Such thoughts are suggested by vivid facts. As recently as a month ago the writer happened to visit a vaudeville theatre in Yonkers where, by the way, uncommonly good programmes are presented, and was amazed to find the famous German dialect comedian, Gus Williams, holding the stage for nearly thirty minutes. Gus Williams has been a performer for forty-five years, and for nearly half a century he has presented virtually the same type of monologue. No career has been more honorable, and never has he been so

prolific as now; yet he seems to be relegated to cities of the Yonkers sort, although, like Edward Harrigan, when he is privileged to face a metropolitan assemblage, the welcome tendered him is as prolonged as it is cordial.

Charles Dillingham, as has been the case with so many others who have since become influential in the theatrical field, was a dramatic critic before he embraced the business department of Charles Frohman's enterprises. He was conspicuous for a time on the Evening Sun, and the column to which he contributed was always looked forward to with much interest.. Dillingham displayed remarkable ability as an advance representative. His ingenuity with the pen brought about the first stampede of newspaper men into the theatrical business. To-day one finds these graduates from the editorial chamber everywhere in evidence. This, however, is as it should be, and there is nothing surprising in the ultimate survival of the men of letters in a profession which holds out so much in common to them. Recently Mr. Dillingham was requested to make an observation of the business phase of the Metropolitan Opera House.

Stephen Fiske, now and for many years back, the dramatic critic of the "Sports of the Times," is one of the oldest in service. He is of the class of journalist managers which has survived for over half a century. Fiske was Augustin Daly's first acting manager, and at the 5th Avenue Theatre he was the leading spirit in all the various innovations which Daly was wont to practice. Afterward he became the actual manager of this same theatre, and some of that establishment's most noteworthy history was recorded during the Fiske consulship. He first presented Mme. Modjeska and Mary Anderson, established "The Dramatic Mirror" and founded the Actors' Fund.

Robert E. Graham now appearing with much success

in "The Merry Widow" has been a player in continuous activity for nearly forty years, during which period he has traversed the entire gamut of the stage. He has starred so often, and his vehicles for the purpose have been so varied that a complete record of them would entail much exertion. It was as a German dialect comedian that he was wont to shine at his best. For a long period he was Minnie Palmer's most valued aid in her starring tours with 'My Sweetheart." He was also principal comedian with Alice Oates and Samuel Colville, and was a member of the famous "Bostonians" at one time. His greatest success was achieved in "The Little Tycoon," an operetta by Willard Spenser which came into being as a result of the tremendous success of "H. M. S. Pinafore," and which also achieved the remarkable run of more than five hundred performances in Philadelphia. Its author, who also managed the majority of its tours, netted a good sized fortune thereby.

The late E. G. Gilmore, in his quiet, unassuming way, had a particularly successful career, though he at no time displayed any desire to become a producer. His success was due more to careful methods and ingeniousness in his investments. He was the last of the managers to rule over the destinies of Niblo's Garden, and it was under his direction there, that the Brothers Rizzally made many of their noteworthy spectacular productions. Gilmore also managed the Madison Square Garden, and it was during this tenancy, in 1876, that Jacques Offenbach came there for his disastrous season as a conductor of his own compositions. In conjunction with Eugene Tompkins, Gilmore leased the Academy of Music and from the extraordinary profits of one attraction—"The Old Homestead"—they were enabled to purchase the entire property at a modest figure. Mr. Gilmore's death a few months ago was greatly regretted

in other circles as well as those of the stage. He was one of the faithful members of the select coterie who were wont to hie themselves to the famed amen corner in the 5th Avenue Hotel. Here was indeed Gilmore's stamping ground and he was rarely absent from any of the functions with which that historic edifice was associated. Gilmore's wealth at the time of his demise was variously estimated, but that it was totaled in seven figures there can be no doubt.

Douglass Fairbanks having dabbled in amateur work in the one year that he was at college, determined to become a professional. He made the acquaintance of all the famous stars who visited his home city, Denver, and entertained some of them at his home, drawing from them a promise that when he entered professional life they would help him.

His first engagement (1900) was with Frederick Warde, the tragedian, then playing a number of Shakespearian plays, and Fairbanks was cast for small parts, and acted as assistant stage manager. Before his engagement with Warde terminated he was advanced to leading juvenile roles. Later he secured an engagement with Herbert Kelcey and Effie Shannon to play the juvenile lover in "Her Lord and Master," which ran three months at the Manhattan Theatre. This part gave him a footing in New York. In his second week in this production he settled to appear in "The Rose of Plymouthtown" with Minnie Dupree.

This play failed after four weeks and Fairbanks joined Alice Fisher in "Mrs. Jack" at Wallack's Theatre and played seventeen weeks with this company.

He then determined to leave the stage, and went into Wall Street with DeCoppet & Doremus, brokers, studying law at night; after several months of this he returned to the stage in "The Pit," with Wilton Lackaye.

He appeared in "Fantana," the comic opera, playing one year in New York, and then went into a production called "Frenzied Finance," in which he was featured.

At this time Fairbanks signed a five years contract with Wm. A. Brady, with starring clause, playing around New York in "As Ye Sow," "Clothes," and "The Man of the Hour."

The last mentioned ran a year and three months in New York.

After this came "All For a Girl," in which he starred. This play was a failure and he was transferred to "A Gentleman from Mississippi," as co-star with Thos. A. Wise.

The Eden Musee was the scene of more than one artist's triumph. Here the voluptuous Otero danced her way into the hearts of her auditors; for many months she was the one potent attraction that was able to pack the theatorium to its capacity. Otero has often returned to us, but has never duplicated the extraordinary success that was hers at the Twenty-third Street establishment.

Carmencita had been the rage at Koster and Bial's, but a few doors away, and if memory serves me right, the two were arrayed against each other, simultaneously, and the furore was prolonged, for both dancers always commanded great favor in this country. Although the type of toe dancing, made famous in the days of Morlachi, Bonfanti and De Rosa, gave way later to the style of skirt dance introduced here by Letty Lynd and Sylvia Grey, whom the genial George Edwards brought out here with the London Gaiety Company; still our own Bessie Clayton was accorded vast approval, and it was she, more than any other terpsichorean artist of American birth, who kept alive the old school of toe dancing in America, though "La Belle Dazie," long be-

GRACE EDKINS

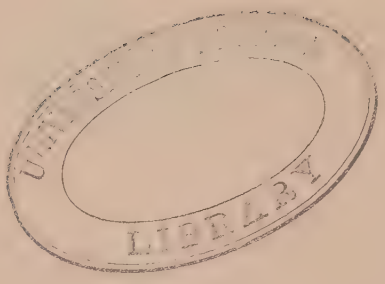
VDA LEWIS

ANNA SUTHERLAND

JESSIE BONSTELLE

JULIA SANDERSON.

ROSE MELVILLE



fore she was known as "La Domino Rouge," was regarded as the equal of any of the foreign importations.

It must not be forgotten that in grand opera, too, we were often privileged to witness the consummate art of the beautiful Cavalazzi, who appeared here with the redoubtable Col. Mapleson's operatic forces at the Academy of Music. She became the wife of Charles Mapleson, and was perhaps the greatest exponent of the chorographic art that ever appeared here in connection with grand opera.

E. L. Davenport, who was one of the greatest tragedians of any time, occupies so important a position in stage history that it is not the province of the writer to dwell upon his career, save to state that his greatest role was that of Sir Giles Overreach, in "A New Way to Pay Old Debts." He was not as successful with his public as was Edwin Booth or Edwin Forrest, but no player ever attracted greater critical attention. He was the father of Fanny Davenport, also of Blanche, known as Bianca La Blache, and who sang in grand opera under Strakosch; also of Edgar L. Davenport, a player of distinction, whose career has been long and varied and who is now appearing with John Drew in "Jack Straw" and Harry Davenport.

Fanny Davenport was, of course, a Daly product. Mr. Daly undoubtedly brought out the great ability that might otherwise have lain dormant. After all, her greatest scope was in the Sardou plays rendered by her as manageress, producer and player. In the roles of Fedora, La Tosca and Gismonda, this American actress was often more than favorably compared with the divine Sarah herself, though as Cleopatra the accorded praise was more restricted. Much of the resultant triumph achieved by Fanny Davenport as Fedora was shared by Robert B. Mantell, who as Ispanoff made his first con-

spicuous entrance before metropolitan audiences. What a superb performance was this "Fedora" as presented by these players! Who that can recall the thrilling spectacle of that third act will ever forget the experience?

Fanny Davenport was twice married, first to Edwin H. Price. The divorce which gave the actress her liberty afforded anything but inspiring reading. It was then that Miss Davenport became the wife of Melbourne Macdowell, a ponderous, vigorous player, who had a tremendous following in the Dominion of Canada, where, for years, he had been the head of a model stock company. In the role of Scarpia in "La Tosca," Melbourne Macdowell was without an equal. His career, since his wife's death, has not been free from vicissitudes, though it is difficult to understand how an actor gifted with so many superlative requirements, and for whom nature has done so much, can, in these years of progress, be relegated to the vaudeville stage, or to intermittent appearances in the legitimate field.

Ada Rehan, like Richard Mansfield, Ellen Terry and others of equal fame, has received so much treatment in volumes of the stage, that no attempt is here made to perpetuate her artistic career. Of more interest, for the purposes of this issue, is the recollection that, as a child, she appeared at the famous Leland Opera House in Albany, under the distinguished management of John W. Albaugh, who passed away but a few days ago. It was here that Ada Rehan's future was laid out, or, rather, prophesied. Her name proper is O'Neill; she is a sister of Mrs. Oliver Doud Byron, and also of Arthur Rehan, who, two decades ago, was wont to present some of the Daly successes on tour. Ada Rehan scored her greatest triumph in London, when the late Mr. Daly ventured to the English metropolis for the first time, and there achieved an unexpected success, which, at the time,

caused so much pride and enthusiasm, and which opened up the field of Great Britain to American players. It is to be noted that Ada Rehan has, up to this time, been one of the few players of distinction to resist the temptations of the modern vaudeville stage, although as high as $3,000 a week has been persistently offered her. There is no record where she has ever, in a single instance, responded. This is as it should be, for while, as is stated elsewhere, the day has long since passed when the vaudeville stage can be regarded as injurious to any artist. nevertheless, in the case of Ada Rehan, as in that of Clara Morris, it would be a wholesome spectacle to recall her only as the greatest artistic figure of her time, which would undoubtedly be greatly lessened were she at this time to lend her name to some tabloid presentation which could hardly add to her illustrious record. Unless the writer is misinformed, the financial inducement with which such an appearance would be accompanied can well be ignored by the greatest Rosalind of all time.

Speaking of Ada Rehan and of the Daly regime, naturally directs the writer's thoughts to an actress whose artistic career was nipped in the bud by a marriage which, at the time, attracted international attention. Edith Kingdon is here referred to, and there can be no doubt that when George Jay Gould captured the heart of this winsome favorite of the 80's, he deprived the stage of one of its most charming adornments; and there can be no question but that, had she continued under Mr. Daly, she would have reached stellar heights in a very few years. Edith Kingdon was playing the leading part, Mary Bartley, in "Love and Money," at the Boston Theatre in 1884, when Daly first saw her and engaged her for his matchless stock company. She had been leading juvenile woman at the Boston Theatre two years before

this. Marjorie Gwynne in "Love on Crutches" was her greatest hit at Daly's.

Harry Sommers, who has been the manager of the Knickerbocker Theatre ever since it changed its name from Abbey's Theatre, has had a career so typical of the possibilities of industrious effort in theatricals, that it is recited here. He was born November 24, 1869. In 1887, at Hooley's Theatre in Chicago, he became chief usher and assistant treasurer, a dual capacity common enough in those days. Then he became "knight" of the box-office for J. M. Hill and Daniel Shelby, who managed the Columbia Theatre and Academy of Music, respectively; he also sold the first tickets for the Chicago Auditorium. Mr. Sommers, about ten years ago, started to organize a circuit of theatres on his own account, and it is interesting to note that although he has no less than a dozen productive theatres under his management, and which bring him large profits, nevertheless, he has never abandoned his position as manager for Mr. Hayman; and perhaps it is to this fact that much of his progress has been due. He controls two large and prosperous theatres in South Bend, Ind., a great manufacturing community, also Power's Theatre, in Grand Rapids, and several others.

Augustus Pitou, who now and throughout his stellar career has managed Chauncey Olcott's tours, is one of the oldest of the actor-managers in service. He was an actor long before he became a manager, and the writer first recalls him as the manager of an organization headed by W. H. Ommohundro ("Texas Jack"), which at the time (1879) was making a Canadian tour.

Major John H. Burke, who for so long has been associated with the Buffalo Bill enterprise, was with this attraction of Pitou's. He was then known as "Arizona John," a handsome figure he was in those days. It was

EDITH KINGDON (MRS. GEORGE GOULD).

LILLIAN BLAUVELT.

Famed in Grand and Light Opera, Oratorio and Concert.

in 1880 that Pitou succeeded Mrs. Morrison in the active management of the Grand Opera House in Toronto, and although O. B. Sheppard was in charge for two years before, it was under Pitou that the theatre began as a combination theatre. To his aggressive policy much of the success which later on came to combination theatres is due. Pitou afterwards became one of the most important stage providers in this country. At all times in the last thirty years, he has had an Irish singing-comedian under his wing; the first of these were Joseph Murphy and W. J. Scanlan, undoubtedly the greatest exponent of this field of endeavor that ever lived. Scanlan's career was indeed romantic, and his ending sad. The story of this sweet singer and handsome actor would fill a volume and would not be very pleasant reading. His last days were spent in a madhouse. Pitou also brought out Andrew Mack, and for a brief period J. K. Murray, the baritone, was exploited as a possible successor to Scanlan; but it was Chauncey Olcott who succeeded Scanlan in the public's affections. To this day Pitou has been Olcott's tour de force.

Pitou succeeded Poole and Donnelly in the management of the Grand Opera House in this city, and for many years he ably conducted that theatre, though the persistent raising of the rental was more than he could stand, and thus it was that John H. Springer, who, like Theodore Liebler, graduated from the show-printing field, assumed the management of the majestic marble pile on West Twenty-third Street, which he to-day directs with much success.

It should not be omitted, in speaking of Pitou, that he was prolific in all the requirements of the theatre, being actor, manager, producer and, last of all, playwright. "The Power of the Press," in which he collaborated with another writer, had lasting qualities, little hoped for at

the time of its initial appearance, which took place at the Fourteenth Street Theatre. Augustus, Jr., is following in his father's footsteps, in a generation wherein he will have much advantage over his parent whose greatest achievements were effected in a period when the theatre was not regarded as it is to-day. All honor, then, to the pioneers who roughed it in the 60's and 70's! Few, indeed, like Pitou remain. In the week that these pages are sent to the publishers, two of the few of this type that were still with us have answered the call of man's unconquerable foe.*

A manager of the old school, but who was not an actor-manager, was C. J. Whitney, of Detroit. He was a great lover of music, and the musical and dramatic arts were patronized by him to the extent that his influence permitted. That this was not insignificant is known by many who will read these pages. Mr. Whitney had large piano ware-rooms in Detroit; he also conducted the Whitney Opera House in that city for a period of nearly thirty years. Aided by his sons, Frederick and B. C., he established a chain of first-class theatres which, after his death, were maintained and even expanded under the careful consulship of his youngest son, Bert. The eldest of the Whitney brothers, Frederick, was an important factor in the light opera field during a period of fifteen years. He it was who produced "The Fencing Master," "Rob Roy," "Shamus O'Brien," and he also prevailed upon Madame Schuman-Heink to enter the field of English comic opera in an excellent work by

*Eugene Tompkins died February 21, 1909. A widow survives him.

John W. Albaugh died February 14, 1909. His son, John W., Jr., and two daughters, Mrs. Mitchell, of Long Branch, N. J., and Mrs. Frank Henderson, of Jersey City, N. J., survive him.

Julian Edwards, entitled "The Lottery of Love." Fred. Whitney also produced "Quo Vadis."

Luisa Tetrazzini, as well as her sister Eva, now the wife of Signor Clefonte Campanini, had lengthy careers in their native land. It was not, however, until the great coloratura singer reached San Francisco, less than five years ago, that her real career began, that is if we are to figure upon a basis of dollars and cents; but it should not be surprising that an artist like the youngest of the sisters Tetrazzini would find her vogue in such a generation as this one has been. All great achievements have had, in this generation, their developing era as well as their resultant reward. At this period it has become possible for an artist like Luisa Tetrazzini to see her honorarium rise two thousand per cent. Tetrazzini sang in San Francisco, at the Tivoli, a music hall which has gradually advanced its scale of artistic environment until it became virtually an opera house, at least its conduct was on lines which govern provincial opera houses in Europe and the Latin countries; but when this marvelous singer was heard there by the writer, the Tivoli was not far removed from a beer garden, and the price of admission was an average of fifty cents, although some seats were higher. The amount which the present Manhattan Opera House favorite received has been variously quoted, but at the very outset it was not even one-tenth as much as she now receives, but the furore she created was such that, inasmuch as her engagement in San Francisco was a prolonged one, she remained long enough to receive as high as $350 a performance. Then came London, and the rest is not for me to record, since this artist is now a central figure with press and public.

Henry Rosenberg, now retired, is a brother-in-law of Oscar Hammerstein, he having married the impresario's sister, and he also was Oscar's most important aid dur-

ing the many years of struggle which characterized the early efforts of the wonder impresario. Several years ago, a quarrel arose between these two, the nature of which, even if the writer knew the facts, is not of public interest. However, Rosenberg showed, at the Metropolis Theatre, in the Bronx, that he, too, had managerial ability, for he succeeded in making a comfortable fortune in the theatre named, and then was sensible enough to retain his profits for all time by retiring from the theatrical business, having disposed of the theatre to Hurtig and Seamon. During Rosenberg's personal management of the Metropolis some remarkable results were achieved, and the spectacle of a suburban theatre playing to $8,000 gross weekly was not uncommon. A son, Walter, entered the amusement field in connection with his father's enterprises, and he is making his presence felt, too. The indications are that he will provide some history for another generation. He possesses the requisites which go to make successful careers in the field of the theatre. At this time Walter Rosenberg has several theatres in small but growing cities like Mount Vernon, N. Y., where the population is rapidly increasing and which will, in a few years, be a sort of Harlem. He also has the Casino at Asbury Park, where, also, large future possibilities are foreshadowed.

An amusing anecdote is told of Patti, in connection with the large sum she was paid. J. H. Haverly, the famous minstrel manager, at one time was ambitious to become an impresario. He was encouraged in this by Mrs. Haverly, who one day said to him:

"John, why don't you go after Patti?"

"I will," said the minstrel king, and he at once sought an interview with the diva, and, incidentally, he asked her what terms she would accept.

"For opera or for concert?" queried Adelina.

"For concert," said Haverly.

"Four thousand dollars a night; $200,000 for fifty concerts," answered Patti.

For once, the indefatigable Haverly was nonplussed. "Why, Madame, that is four times as much as we pay the President of the United States for a full year!" he remarked.

"Well, then," said Patti, "why don't you get the President to sing for you?"

Jacques Offenbach, the father of opera bouffe, the composer of "La Grande Duchesse," and fifty other popular operas, came to America during the centennial year, 1876. Receiving $1,000 a night, Offenbach conducted an orchestra of 100 men at what is now called Madison Square Garden; the public, however, expected that Offenbach would dance the "Can-Can," when he conducted his entrancing compositions. But he did nothing so surprising or unconventional, and his series of concerts were a financial failure, after which he went over to Philadelphia, where the exposition was then in progress, and then returned to France.

The salaries of conductors of renown have greatly increased until, to-day, a few of the most eminent and best qualified are paid as much as a great prima donna of olden times. Hans Richter receives an average income in excess of $1,000 a week, and it is to be doubted whether Signor Campanini gets less from Mr. Hammerstein. Whereas, in the strenuous opera seasons of Strakosch, Maretzek, Mapleson and the elder Grau $100 a week was the limit which a conductor like Herr Behrens would receive.

Opera-goers of 1908 will probably be amazed to learn that in 1875, and up to 1879, in the Stadt Theatre on the Bowery, on the site of the present Windsor Theatre, were heard some of the greatest singers and artists that this

country ever welcomed; and here it was not uncommon for the great Wachtel to sing his high C in "Il Trovatore" to a $5,000 house. For several years German opera was here given with a galaxy of the world's greatest artists—such as Carl Formes, Pauline Canisa, Theodore Hableman, Frederick Himmer, Mme. Frederici Himmer, Gustav Weinlich, and others whom many an opera-goer of to-day will delight in recalling. The repertoire then was far more dignified than that which the public of to-day seems to have created for itself, for in a single season at the Stadt Theatre was heard "Der Freischutz," "Fidelio," "Wm. Tell," "Robert der Teufel," "Norma," "L'Africaine," "Postilion de Longemeau," "Trovatore," "Marta," "La Dame Blanche," and "Crown Diamonds." It is seriously to be doubted if any of these works as given to-day, at prices of admission more than double those then prevailing, would be found superior, except, perhaps, that of the tendency to crowd more stars into one cast now as compared with then, and it is much to be questioned whether an important artist, cast into a minor role, is likely to be as consistent or as artistic as is the minor artist in the role for which he is suited and intended.

Next to Nilsson and Lucca, the most sensational success that had been achieved by a noted soprano was that scored by Etelka Gerster, who came to America almost unheralded, under the direction of the redoubtable Col. J. H. Mapleson, and she it was who first made his regime attractive and out of the ordinary. "Gerster" nights and "Gerster" matinees were sold out just as Melba nights are now. The only difference is that instead of $5 for a good seat, $3 was the most one was called upon to pay. The career of Gerster was not of long duration. Alas! like Patti, she came once too often. The recollection of her last appearance at the Metropolitan Opera House,

in concert, is one of the saddest that the writer can conjure up.

Giovanni Tagliapietra was perhaps just as popular thirty years ago as Renaud is to-day. "Tag," as he was and is to-day called by his thousands of friends, was the ideal Rigoletto, and in the days when Christine Nilsson and the Adelina Patti of her youth were reigning favorites, this handsome baritone was indeed prominent. He married Margaret Townsend, daughter of the famous lawyer and a member of one of the oldest of New York families. Tagliapietra was a magnet not only in Grand Opera, but also in Concert when he appeared, together with other celebrities, in the days of the Strakosches. He was perhaps the handsomest and most dashing baritone that ever appeared in Grand Opera, and only his marriage and seeming indifference prevents his continued appearance at this time, when he is heard at intervals. He is the same "Tag" as of yore.

Olive Logan* was what may be called a literary genius. The writers of her sex who to-day depict contemporaneous events, have of course far more material to work with, but none can with all their advantages, arouse the interest of the readers of truth and fiction as she did thirty-five years ago. She wrote one particularly good play, "Surf," which was presented at Daly's Theatre when it adjoined the Fifth Avenue Hotel, and where it had a notable run. Celia Logan was, I believe, a younger sister of Olive and thirty years ago she was prolific in magazine work and a conspicuous figure in literary circles. She did not, however, write for the stage to any extent, although intimate with many of its most prominent players. Celia was very deaf and I think lame. If it was she to whom the press referred recently as being in such dire distress, there should indeed be aid forth-

*Olive Logan died in May, 1909.

coming from many quarters, for recollections of the Logans cannot now be wholly obliterated; a benefit is often given where it is less deserving. Speaking of benefits, the one for dear old Lester Wallack's widow a few days before these pages go to press, does vast credit to the thoughtful organizers. Daniel Frohman is never lacking in these glorious tributes, and how hard and sincerely he does work when he comes forward voluntarily! It is he, too, who often agitates and creates the interest whereby so many deserving testimonials attain their final successful outcome. I have known Daniel Frohman, when actually overwhelmed with the burdensome duties entailed by the additional responsibilities of a Kubelik concert tour as well as those which his regulation enterprises demand, to not only abandon all of these, but to actually pay out of his own pocket the compensation of his assistants, selected by him to direct the details of the Actors' Fund benefits. Lester Wallack himself was given a testimonial some twenty years ago at the Metropolitan Opera House at which the net receipts were in excess of $20,000.

Frederic de Belleville, now appearing with William Gillette in "Samson," is the possessor of a career so lengthy and varied that a small volume might well be devoted to it. In the days of Shook and Palmer, he was called upon to create many leading roles; he was conspicuous as Clara Morris' leading support for many seasons. For near thirty years he has held his place at the very top and it is not recalled where a single season has not found him filling an important engagement. De Pelleville, for some unaccountable reason, has not sought stellar honors to a great extent. Very likely he is content with the large honorarium and the distinguished position which he has always been able to command. It is known that he is very conservative and also of pro-

BLANCHE ARRAL.

Soprano who created a furore in London in 1909.

LIBRARY

nounced reliability. To-day, after three decades of continuous activity, he looks as he did in the old Union Square Theatre, in the hey-day of Clara Morris' prosperity. His Armand Duval in "Camille" was, in the writer's opinion, his most forcible role, though in Sardou's "Diplomacy" he was an accomplished member of the sterling cast with which Rose Coghlan once surrounded herself. He is active in all the charities connected with the theatre, being a life or charter member of the Actors' Fund, Actors' Society, Edwin Forrest Lodge, and Actors' Order of Friendship; he is also a member of all those clubs where players are welcome.

Blanche Arral, who is engaged for the Metropolitan Opera House next season, and whose career justifies the prophecy that she will be a potent figure there, made her debut at the Opera Comique in Paris in 1890, under her family name Clara L'Ardenois. She, then, sang the title role in Ambroise Thomas' "Mignon," scoring an instantaneous success. Since her debut she has there sung Ophelia in "Hamlet," by the same composer, and Juliet in the Gounod opera. Madame Arral also achieved a triumph in "Manon," by Massenet. She is particularly identified with the old repertoire and it will be welcome news to the readers of this volume to know that she is likely to be heard here in the much wanted opera comiques, such as "La dame Blanche," "Domino Noir," "Fra Diavolo," and "Le Pré aux Clercs," a delicious opera comique which Maurice Grau once gave at the Fifth Avenue Theatre with Paola Mariee and Victor Capoul, and which, when revived here, is likely to create a positive furore.

Madame Arral has been at the head of her own operatic and concert organizations and recently had great vogue in Australia, where her esteemed impresario, M. Herold Basset, conducted a lengthy tour for her.

On the 25th of October, 1908, Madame Arral made her debut in the United States, in San Francisco, the city where the great Tetrazzini found her real worth, at the Van Ness Theatre. The newer singer created such a furore that it was open to question if she had not really overshadowed the triumph of the present Manhattan Opera House star. At any rate, the press of San Francisco waxed so enthusiastic and the reports emanating from San Francisco were so sensational, that the present director of the Metropolitan Opera House entered into negotiations which have resulted in the contract for her appearance here in the near future.

CHAPTER IX

OSCAR HAMMERSTEIN.—This name stands literally emblazoned before the writer as he endeavors to unfold his recollections of the last forty years of music and the drama. Oscar Hammerstein! Who, indeed, can be approached with greater timidity? And by whatever avenue he is approached, the one fear is an inability to do him justice. Forty years has developed no other personage equally exalted in the field of artistic endeavor.

Madame Nellie Melba recently gave him the appellation of Master-magician, and has prophesied that he will be the one impresario to give grand opera in English, in a manner equal to that impresario's efforts in the Latin languages. On the very day that these lines are penned this extraordinary man has announced that within one year he will begin to build another and greater opera house in this city, on the borders of Central Park West and 59th Street, and this means just exactly what is said, for who will venture to doubt when Oscar declares himself?

Oscar Hammerstein, from the day the writer first recalls him, was an artist to his finger tips, always ambitious and a lover of music in all forms. His early theatrical career was really handicapped by an unselfish desire to venture into the realms of Grand Opera when the tools and facilities for success were not within his reach.

The career of this marvellous artistic provider began in

pursuits that have no place in this issue; therefore, with the opening of the beautiful theatre in Harlem, now occupied as a moving picture theatre and still called The Harlem Opera House, New Yorkers obtained their first introduction to the man and his methods. Even in this establishment his artistic taste was plentifully illustrated, and a long season of light opera under Herr Heinrich Conreid was accomplished at great financial loss.

Then came another theatre at 125th Street and Fourth Avenue, called the Columbus Theatre, now occupied by the Keith and Proctor interests. Here vaudeville is now given, whereas, the more beautiful and majestic opera house, on the West side of the same street, seems destined to continue as a 10 cent theatre.

Then followed the construction of the first magnificent Manhattan Opera House on West 34th Street, now gone to make room for Macy's vast dry goods house. Here the impresario made a herculean effort, far ahead of his time, to inaugurate just such a career as he has since achieved.

Grand opera, well given, met with tremendous losses, and it was not until Albert Bial was called in to save the day, and the magnificent opera house turned into a veritable Koster and Bial's that these losses began to cease. Under this regime came Chevalier, Yvette Guilbert, Otero, Loie Fuller, Dan Leno and other prominent foreign stars, when a business of $15,000 a week was by no means uncommon. Following this came Oscar Hammerstein's crowning glory (up to that time), The Olympia which inaugurated Long Acre Square and created the new theatre district. The Olympia was opened on the very day that Oscar Hammerstein had announced it would be dedicated, for that matter, all the Hammerstein establishments have always been inaugurated on the date their projector has prophesied.

Losses were sustained, from the very outset, in all three of the auditoriums then conducted, and one day, to be brief and also to evade a sad subject, the founder of all this walked outside of the majestic pile he had reared, dispossessed and as poor as the day he was born. This writer recalls the benefit which a few loyal friends arranged for the dethroned manager at Madison Square Garden. This too was a failure, even resulted in a loss; on the Rialto, it was universally conceded that "Oscar was down and out." It would appear to be so; here was the crucial test in his remarkable career, and who could guess that he would rise phoenix-like at his time of life!

When he "sneaked" the land on the corner of 42d Street and 7th Avenue and evolved a Broadway Theatre for a 7th Avenue rental, he accomplished two extraordinary things at once; he made 7th Avenue Broadway and he destined that 42d Street, west of 7th Avenue, should be the new theatre district.

He also built and owns to-day the Hackett Theatre and the Belasco Theatre, adjoining the Victoria, which was first called the Republic Theatre.

The achievements of this genius, from this time forth, are so well known that it would be tedious to repeat them and it remains only to be said that no man is more loved by his employees, and no impresario that the last generation has brought forth has so mastered the alleged intricate and difficult mazes of operatic direction. Rarely if ever, is there an illness recorded at a Hammerstein representation and never a change of opera.

Poor Henry E. Abbey went to his grave, prematurely, from the worries that Oscar Hammerstein thrives on, Maurice Grau and Heinrich Conried would to-day be in the director's chair of the Metropolitan Opera House, if

they could have had but a particle of the Hammerstein disposition.

Who shall say what this wonder-worker has still in store for us? No greater or more momentous message can be handed down to posterity than the fast growing evidence which becomes stronger each day, that when (God forbid) this impresario brings his unexampled career to a close, his mantle will descend to his son Arthur. The writer has observed in the young architect-manager the very same qualities which have made his father the greatest musical and theatrical entrepreneur the world has ever known.

William C. Carl, director of the Guilmant Organ School, organist and choirmaster of the Old First Presbyterian Church, New York City, pursued his studies under Alexander Guilmant, the distinguished French organist. Mr. Carl returned to New York City in 1902, and was at once engaged for the "Old First" Church. One hundred and twenty-nine free organ recitals have already been given there before audiences which have taxed the church to its full capacity. These recitals are known the country over; well known composers have written for them and many leading artists have appeared as soloists, vocal and instrumental.

Mr. Carl was the first concert organist to go to the Klondyke, where he inaugurated a new organ in Dawson City, Alaska; he has also been to Japan, China and the Philippines to study the music of these countries.

Mr. Carl has appeared at all the large expositions of recent years, both here and abroad.

The Guilmant Organ School, on 34 West 12th Street, New York, with Alexander Guilmant as president, was founded in 1899 by Mr. Carl, and easily holds its place as the foremost of our musical institutions.

Mr. Carl is author of "Master Studies for the Organ,"

WM. C. CARL.
America's greatest organist.

ALBERT SPALDING.
America's greatest violinist.

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"Thirty Postludes for the Organ," "Novelties for the Organ," Vols I and II, "Master-Pieces for the Organ;" also songs, organ pieces, and many articles on musical subjects. He is a director of the Manuscript Society, president of the Guilmant Club, director, founder and chairman of membership committee of the Guild of American Organists.

Allen C. Hinckley, now at the Metropolitan Opera House, was born in Dorchester, Mass. After attending preparatory schools in Boston and Providence he entered Amherst College; upon the removal of his parents to Philadelphia, he entered the University of Pennsylvania, where he remained for two years. He was always a prominent member of the glee clubs of both colleges, and sang in church choirs, directing a choir and choral society. His first stage experience was for a year and a half with the Bostonians, singing the leading bass roles with that organization. He then went to Germany, and within a fortnight of his arrival in that country was engaged as principal basso at the Hamburg Opera, where he made his debut in February, 1903, in the role of the King in Lohengrin. He remained in Hamburg for five years, until his engagement with the Metropolitan. He has also sung in Covent Garden, London, under Hans Richter, and for two seasons in Bayreuth.

Howard Pew, band manager, has made a life work of musical attractions, bands and orchestras. He was a reporter on the Chicago Times during the Wilbur F. Storey regime, and afterwards on the St. Paul Pioneer Press. Later, he owned a daily paper in Minneapolis and, afterwards, an interest in the Daily Herald. In 1885 he went to New York City, as press agent for the famous Gilmore's Band, and remained as business manager till Gilmore's death. Mr. Pew was associated with the tours of the Thomas Orchestra, the United States Marine Band,

the Strauss Orchestra of Vienna and with Victor Herbert's Band tours. He successfully managed a Chicago band and, in 1902, made a contract with the then unknown Creatore, whom he brought to New York, where he became the sensation of the season in a single night. Mr. Pew has managed Creatore since that time, and has become firmly established all over America as the foremost band manager.

Caroline Richings was at the head of an English Grand Opera Company from 1867 until the time of her death, and no organization of this type, unless it be the Holmans, ever encountered more vicissitudes. Madame Richings was hardly a great singer, but she was a superb artiste, and her appearances were always of vast interest. Among the members of her first company were her husband, Pierre Bernard and "Johnny" Chatterton, the Signor Perugini of later years.

Perugini's career was replete with interesting data. It began like Wm. H. Crane's with the Holmans when they had a juvenile opera company. "Master Johnny," like Crane, too, was apprenticed to Mrs. Harriett Holman and, with the schooling he received at her hands, was enabled, later on, to become a member of Edwin Booth's company, appearing as Francois in "Richelieu;" he also appeared with Lucille Western in "The Flowers of the Forest" and supported such stars as Edwin Adams and Mrs. Lander, a tragedienne of distinction, who like Mrs. D. P. Bowers failed to become potent at the box office in the same manner that Charlotte Cushman did. Yet both of these players reached the most exalted heights, artistically.

Perugini, before his affliction, for he grew gradually deaf, became very prominent in Grand Opera and his Faust as sung with Adelina Patti as Marguerite at the Academy of Music was compared favorably with the best

work of Campanini and Capoul in those years. Finally, when his voice was at its best, he became the leading tenor of the McCaull Opera Company, and for three years was the leading feature of that organization. About seven years ago, he was compelled to retire from the stage absolutely, for though his voice was unimpared, yet it was found impossible for him to hear his cues or even his orchestral accompaniment. As stated elsewhere Perugini was an excellent actor, a rarity among tenors, and the recital of the premature end of his artistic career is one of the saddest duties that this writer has to perform. But let it be stated that, sad as it is, the fate of his brother Charles Chatterton is still more to be regretted, for John we still have with us, whereas poor "Charley" died in England at the early age of thirty-seven. Henry E. Abbey felt the loss of his trusted secretary deeply; it was Charles Chatterton who was always called upon to perform the many diplomatic and intricate duties, which would entail upon the secretary of that manager.

One of the greatest casts ever bestowed upon a production of any nature, was that given to Offenbach's comic opera "Le Roi Carrotte" at Colonel James Fisk, Jr.'s Grand Opera House in New York, in 1872, which included Mrs. John Wood, John Brougham, Rose Hersee, Emma Howson, Stuart Robson and John Chatterton; yet it was a failure, financially. The following year Stuart Robson made his first great metropolitan success at Brougham's Theatre in West 24th Street, on the site occupied until recently by the Madison Square Theatre. Robson achieved his triumph as Captain Crostree in "Black-Eyed Susan" which ran for many weeks and was perhaps the most delicious bit of true burlesque that has ever been witnessed on the American stage. Only a few weeks ago Edward E. Rice was making strenuous efforts to attract the attention of the magnates who to-day control the

destinies of modern vaudeville with a view to a revival of "Black-Eyed Susan." The idea, certainly, is excellent, and a production of this fifty-minute burlesque at this time would surely repay the effort.

Burlesque was decidedly popular in the 70's, for besides Lydia Thompson and her troupe of English comedians and Blondes we had the Worrell sisters whose efforts were confined principally to "Ixion," "The Field of the Cloth of Gold," and "The Forty Thieves." But it was Matt Morgan, the famous cartoonist and scenic artist, who made the most pretentious effort in this line. He leased the Lyceum Theatre on 14th Street and with the aid of Sydney Rosenfeld, endeavored to maintain a stock burlesque company of which Minnie Palmer then (thirty years ago) considered the most beautiful girl on the stage was the head. But it was not until Morgan evolved his famous living tableaux that any degree of financial success was reached.

Surely we have improved in our moral tastes for nowhere is there to be found, to-day, such exhibitions of nudity as were then raved over. Morgan's living statuary, packed the playhouse from floor to ceiling, until, owing to a forced censorship, the presentation was moderated, and a system of draperies formulated which very quickly caused a decided falling off in the attendance, and soon afterwards, a withdrawal of the attraction altogether.

Among the business men of the theatrical world, a quarter of a century ago, John H. Russell cut a wide swath. He became interested with W. A. Mestayer in the latter's musical comedy ventures and, in the early 80's, organized the best company of comedians that has ever graced the stages of this country.

"Russell's Comedians" was the title of this equipment and among those featured were Willie Collier, Charles Reed, and the dancer Amelia Glover, known as the "Little

Fawn" afterwards the wife of poor Russell, who ended his days a raving maniac at Bloomingdale Asylum.

"Will" A. MacConnell was a popular figure in the amusement world, up to the time of his demise. He was one of three brothers who in 1859 were "devils" in the type setting department of the Detroit Tribune; Nick Norton, long a trusted employee of Messrs. Hyde & Behman was also a "devil" in the same establishment.

The other two MacConnell brothers were Charles and Joseph. The latter died shortly after the close of the war, from a disease contracted in the Army. Charles is still alive and is enaged in the drug business. He was with "Jack" Haverly in the latter's halcyon days. William, alone of the three, reached prominence in the theatrical world, and he was unquestionably one of the most brilliant business managers of any period. While as a press representative he was perhaps unequalled, one of his most noted achievements was as the acting manager of Koster and Bial's on West 34th Street, and it was during his regime that this establishment played to gross receipts in excess of $15,000 a week, a sum total that was almost unbelievable at that time.

The Violoncello has scarcely ever proved a popular instrument in America. None of the several truly great artists who played that decidedly most delicious of all string instruments were able to make prolonged concert tours such as was always possible with violinists and pianists. Of those that this country was favored by, Anton Hegner, Gerardy, Victor Herbert and Anton Heking are the easiest recalled.

Hegner was born in Copenhagen and was brought hither by Walter Damrosch, who has been conversant with the European career of the Danish 'Cellist. Much was anticipated from his appearances and indeed, for a period, the marvelous playing of the Dane caused large

audiences to gather at Carnegie Hall, whenever he was announced, but his vogue was of comparatively short duration. As a soloist in the concert organizations of a lyric star like Adelina Patti, Hegner not only shone to great advantage, but was really a magnet, attracting the public to a great extent, and commanding more critical encomiums than any of the other artists in the coterie which Patti's Company contained. Hegner, as a composer however, has prospered always and his various works for orchestra are widely circulated and performed whenever music is a factor. He is now writing a Grand Opera at the solicitation of a well-known Impresario.

Victor Herbert also reached the highest pinnacle of his fame as a composer rather than as a virtuoso, though as a conductor he obtained wide renown, and to this day, is welcomed enthusiastically whenever his orchestra is heard. But it is as a composer of comic opera and of musical comedy that he is best known. Herbert's capacity to turn out new works is well-nigh unlimited. He is often to be found in attendance at social gatherings and is a vital factor in the clubs, particularly "The Lambs."

Many a player and quite a multitude of singers have felt the substantial aid which this big hearted Irishman has never been known to refuse; none ever approached him in vain. He had a singular way of bestowing benefactions without subjecting those helped to the embarrassing necessity of expressing gratitude. He was born in Dublin, Ireland, in 1859, and is the son of a Dublin barrister and the grandson of the great poet-painter-novelist, Samuel Lover.

A strange prophesy accompanied the boy's birth. An old gypsy fortune teller, who had received alms from his father's servant predicted that one day he would be a great composer and, after forty-nine years, this bids fair

to be fulfilled; he is, to-day, one of America's foremost writers of music, and in the zenith of his career.

The boy's father died shortly after his birth, and his mother removed to her father's at Seven Oaks, a suburb of London.

Samuel Lover's house was the rendezvous for the most celebrated literary, artistic and musical men, among the latter was the famous 'cellist, Piatti, whose wonderful playing so impressed young Herbert.

Herbert was taken to Germany at a very early age, and entered in the gymnasium at Stuttgart. A school orchestra was formed and young Herbert was given the piccolo to play.

The evening of the first concert arrived but, unfortunately, Herbert whose little solo was in the first piece, the overture from "The Daughter of the Regiment," was affected with stage fright. This was his first and last appearance as a piccolo soloist.

Shortly after this he took up the 'cello and showed great natural ability, making such marvelous progress that he was at once the wonder and delight of his teachers. He went to Baden-Baden, where he studied for two years under Bernhardt Gossman. For the next four years Mr. Herbert, now a full-fledged 'cellist, played engagements with concert orchestras all over Germany, Italy and France, finally ending in Vienna as solo 'cellist in the famous Strauss orchestra. Leaving Vienna, he went on a concert tour through Germany and Switzerland as 'cellist.

Returning to Stuttgart, he was offered a position in the Royal Court Orchestra which he accepted, as it gave him an opportunity to resume his studies in composition. Herbert soon completed his first large composition, a Suite for 'cello and orchestra, Op. 3, which is now played by all the leading 'cello soloists in the world.

During the Summer of 1886, Frank Damrosch went to Stuttgart in search of singers and musicians for the Metropolitan Opera House in New York City. He was so impressed with both Mr. and Mrs. Herbert's work (Mrs. Herbert was the prima donna at the Royal Theatre) that he offered them an engagement, which they accepted, arriving in the United States in October of the same year.

Mr. Herbert took his place in the orchestra of the late Anton Seidl and the latter, taking a great fancy to the genial Irishman, made him assistant conductor, in which position he remained for several years. He then joined Theodore Thomas in the same capacity. At the first symphony concert given by Anton Seidl at the old Steinway Hall, Mr. Herbert's Suite for string orchestra was given a prominent place on the programme.

In the Spring of 1894 Mr. Herbert met William MacDonald, the head of the famous Bostonians, and the composer found himself in touch with light opera of the best kind.

MacDonald became very much interested in Herbert's work and induced him to write a light opera for the Bostonians. It was called "Prince Ananias," and was given its first production at the Broadway Theatre, New York City, November 20, 1894. Since then Mr. Herbert has established the wonderful record of writing twenty light operas without one failure. Among these are "The Serenade," "The Wizard of the Nile," "The Idol's Eye," "The Fortune Teller," "The Singing Girl," "The Ameer," "Cyrano de Bergerac," "The Viceroy," "It Happened in Nordland," "Babes in Toyland," "Babette," "Wonderland," Mlle. Modiste," "The Red Mill" and others.

In 1896 Mr. Herbert was appointed bandmaster of the famous Twenty-second Regiment band, succeeding Patrick S. Gilmore. At the expiration of his term with this

VICTOR HERBERT.

JULIAN EDWARDS.

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orchestra he accepted the postition of conductor with the Pittsburg Orchestra. He toured the country with it until 1904, when he returned to New York and organized his own orchestra.

Mr. Herbert is perhaps the only composer who, although educated along ultra-classic lines, has the faculty and grace for works of the lighter sort, emphasized by remarkable power of invention and unquestionable originality.

Philadelphia, now having an opera house equal to any that exists in other large cities, is at this time the subject of much discussion in the press, and misgivings are expressed as to the permanency of the Home for Grand Opera which Mr. Hammerstein has built there. The city of brotherly love has always held its own with other great musical centers, and many important experiments have been attempted there, with results not discreditable by any means.

The man who has accomplished the most and who gave the best years of his active life to educate the Philadelphia public for Grand Opera is Gustav Hinrichs who, in 1876, managed the famous season of opera in San Francisco, when Theodore Wachtel and Carl Formes were the stars.

Hinrichs came East in 1885 and was the conductor of the first American Opera Company, organized by Mrs. F. K. Thurber in 1885. When this truly ennobling enterprise failed for want of public support, Hinrichs gathered together the remnants of the principals and, with a smaller chorus and orchestra, started, in 1888, at the Grand Opera House in the Quaker City on North Broad Street, a summer season at popular prices; for no less than nine consecutive seasons this venture was sustained, if not with great profit, at least without serious loss, and it is but fair, in view of the industry of this conductor-impresario to state that the following novelties were

actually first introduced to the American public, by this company, and as such the list is well worthy of record: "Cavaleria Rusticana," "Pagliacci," "L'Amico Fritz," "Manon Lescaut" and the "Pearlfishers."

At the conclusion of his Philadelphia labors, Herr Hinrichs was gladly secured by both Maurice Grau and Heinrich Conreid as one of the conductors of the Metropolitan Opera House.

Henry Clay Miner, generally known as Harry Miner, began at the very bottom and worked his way up to prominence and affluence, owing to his tireless energy and sound mentality. He was a graduate of the College of Physicians and Surgeons.

I recall him first in 1866, as the advance agent of Slavianski's Russian Opera Company; he was also employed by Jacob Grau previous to this date, in a business capacity. Miner foresaw the Bowery was to be a lucrative field for varieties, and he built every music hall that this thoroughfare has ever devoted to English vaudeville.

When Harry Miner's Theatre was built, Thomas Donaldson took charge of the London Theatre, before held by Miner, and remained there until 1895, when he was succeeded by James H. Curtin who had been the assistant manager since 1889. E. A. Bull, the treasurer of the London Theatre to-day, has occupied that position since the house was built in 1876.

Harry Miner's success on the Bowery was nothing short of phenomenal; he was clever enough when he did become ambitious not to release his valuable Bowery holdings.

He built the People's Theatre at 201 Bowery. It had previously been Tony Pastor's Bowery Home and here, too, for many years fortune favored Miner. The demand, created by Poole and Donnelly's great success, for com-

binations at popular prices led Miner to duplicate this policy, and he maintained it for many years. Finally the astute manager reached Broadway, having leased the Fifth Avenue Theatre which he successfully conducted for several years and with this connection he branched out in all phases of the theatrical business. He also established a large printing and lithographic house in his name, opened two large drug stores in New York and, at all periods, was the backer or manager of a large number of touring companies and stars, including Eleanora Duse, Mrs. J. B. Potter, Jas. A. Herne and the celebrated Pat Rooney.

Miner was twice married; his first wife being Julia Lucinda Moore, who bore him a large family. His second wife was Annie O'Neill, a beautiful and intelligent actress who retired from the stage as soon as she became Mrs. Miner. One child, a son, was born of this second marriage.

Before his death Harry Miner became the Honorable H. C. Miner, having been elected to Congress from his own district on the East Side, in a reform year when he was the only Democratic member to be elected.

On the Bowery he was "Harry" Miner, at the 5th Avenue Theatre he was Henry C. Miner, and at Washington he was the Honorable H. C. Miner. At the time of his death, his fortune was estimated to be in excess of a million dollars. He left several sons, all of whom are to-day actively engaged in the perpetuation of the vast Miner holdings; the position of the estate has always been regarded as impregnable, reflecting the care and conservative policy of its builder.

"Gus" Hill was born in New York City, February 18, 1859.

Here is a man who has had sense enough not to grow

too ambitious and who knows enough to follow up his advantages.

Hill was a professional club swinger and was known as "King of the Clubs" for many years before he became a manager, which occurred when he felt he could make more money engaging himself than working for others. He organized a specialty company, then another, and then branched out into melodrama, musical comedy, and burlesque. Finally he became interested in theatres as well; at one time his enterprises were numerous.

Hill believed in printer's ink and, though a close figurer, was honesty personified in his business dealings. His fortune has been variously estimated from $150,000 to $500,000. However that may be, he is certainly a rich man and one whose career is well worth the record its here receives.

The most successful of Hill's various ventures was undoubtedly the plays written around the character of "Happy Hooligan" and "Alphonse and Gaston," the former in one season yielding a profit of more than $60,000.

Ernest Goerlitz was born December 24th, 1864, at Berlin. He was graduated from a high school there (Luisen-Stadt, Realschule), and began his career as a sailor boy with the object of becoming an officer in the navy. While at sea, his father died and he was recalled; the financial reverses in the family rendered his naval career impossible.

He then entered a commercial career and acquired a most thorough commercial training, also a thorough knowledge of English and French.

He came to America in 1887 and entered the employ of W. Dazian, the foremost costumer in New York, where he stayed five years. By recommendation of Mr. Dazian he joined the firm of Abbey, Schoeffel and Grau, in 1893,

and remained with them until their assignment in 1896. He then became secretary and treasurer of the reorganized concern which existed for one year under the title of Abbey, Schoeffel and Grau, Limited. When that company was wound up and the Maurice Grau Opera Company formed, Goerlitz became Secretary of the organization.

When my brother's unfortunate illness compelled him to retire and the Conreid Metropolitan Opera Company was formed, Mr. Conreid engaged Goerlitz as his general manager. His contract as general manager for that organization only expires in 1911, but, finding that the tremendous strain of work, especially during the last few years had begun to tell severely upon his constitution, he resigned his position early last season, to take effect at the end of that season.

He has since entered into an agreement with the newly formed company by which he has the sole right to make all concert engagements for their artists.

MAURICE GRAU was born in Brunn, Austria, in 1846, and came to this country when but five years of age. He began his theatrical career as a libretto boy. His education was received at Columbia College, in the city of New York, and at an early age he began to assist his uncle, Jacob Grau, an impresario of note in the 60's. Maurice earned a large salary, too, as an advance agent, before he reached his majority, but his managerial career began when he and Charles A. Chizzola scraped together about $2,500 and brought Marie Aimee and a French Opera Company to America. About this time Jacob Grau met with an accident in Vienna; he had a contract with Anton Rubinstein which had great value, and the nephew was given entire charge of the enterprise. Wm. Steinway, head of the great piano house, aided the youth-

ful impresario with $10,000, and the tour was, for those days, immensely propitious.

The next year, Tomaso Salvini was brought over and, the same season, Maurice Grau, in partnership with C. D. Hess, brought out Clara Louise Kellogg at the head of an English grand opera company that for many years afterwards had great vogue; this was in 1874. In 1876, Centennial Year, Mr. Grau brought over Jacques Offenbach for a series of thirty concerts at Madison Square Garden, then under the management of the late E. G. Gilmore. This was a failure, financially, and after a week in Philadelphia, Maurice conceived the brilliant idea of combining Offenbach and Aimee, and at Booth's Theatre "La Vie Parisienne" was revived with a scratch company to receipts that up to that period had never been equalled. After this the achievements of the young impresario multiplied. He leased the Lyceum Theatre on Fourteenth Street, now occupied by Mr. Rosenquest, the most historic playhouse still standing in this city, and here he presented, besides Aimee, Mrs. Rousby, the English beauty; J. L. Toole, Adelaide Neillson, the most charming Juliet the stage has ever been adorned by; Adelaide Ristori, and Emily Soldene and her English Opera Bouffe Company, an organization which rivalled even the Lydia Thompson Troupe in the beauty of its female members.*

Afterwards Mr. Grau brought to America Anna Judic, Louise Theo, Paola Marie, Mlls. Angele, and also Victor Capoul, the erstwhile Grand Opera tenor. With this last trio he gave "La Fille de Mme. Angot" and other French operas with great success. It was during this period, in 1878-79, that Offenbach's "Contes d'Hoffmann" was first given in America, and it is here positively stated

*C. D. Hess died early in February, 1909.

MARISKA ALDRICH.

OLIVE FREMSTAD.

EBEN D. JORDAN.
(*Capitalist.*)
Of Boston's New Opera House.

ALLEN HINCKLEY.

SIGNOR CARBONE.

Stars of Grand Opera and Boston's public-spirited citizen.

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that the work as then given was the very same as is now being so sumptuously rendered at Mr. Oscar Hammerstein's palatial opera house.

The career of Maurice Grau, after he joined hands with Henry E. Abbey, has been so often related and is so generally known that it is not desirous to continue the subject further than to state that, broken down by overwork, he retired from the great enterprise that he had constructed in 1903, having amassed a fortune very close to a half million dollars. He died at his home in Croissy, France, on March 14, 1907, at the age of fifty-eight.

It may be said that he was the first grand opera impresario that did not die penniless. Others lost money continuously, and he, when he at last had mastered the almost impossible, lost his health; after all his was the greater loss. A widow and one daughter survive him.

In the last twenty-five years there have been two worthy and serious efforts to establish Grand Opera in the vernacular, and from a spectacular point of view and considering the number of artists engaged, both the Thurber and the Savage-Grau attempts were superior to those further back in which Parepa Rosa, C. D. Hess, Clara Louise Kellog and "Honest little Emma" Abbott figured extensively.

Mrs. Thurber's desire to create a permanent field for Grand Opera in English was surely a most commendable one, and none can question the remarkable progress effected, or the seriousness of her purpose, as illustrated in the performances given at the Academy of Music and on tour. The other effort was that of Henry W. Savage with his forces amalgamated with those of Maurice Grau, who was only too glad to find a field of endeavor for the Metropolitan Opera House for the early Fall and late Spring.

The company at the Metropolitan was surely the

largest and also the most distinguished of any this country has ever listened to in Grand English Opera including among others, Zelie de Lussan, Fanchon Thompson, Ingeborg Ballstrom, Grace Golden, Louise Meislinger, Phoebe Strakosch, Lloyd D'aubigne, Homer Lind, Lempriere Pringle, William Pruette, Joseph Sheehan, and occasionally augmented with an artist or two from the Grau Italian Opera forces.

The company inaugurated its season on the 15th of December, 1900, and some of the operas rendered were "Mignon," "Faust," "Tannhauser," "Lohengrin," "Trovatore," "Romeo and Juliet," "The Mikado" and "Pinafore." One novelty was presented in giving Thomas' "Esmeralda," but no better illustration of the public desires, as far as English Grand Opera was concerned, at least at that period, can be offered than to mention the fact that by far the largest receipts of the English season were drawn by "Mikado" which ran two consecutive weeks (a theatrical achievement in itself) to audiences of a capacity nature. "Pinafore," produced immediately afterward, was nearly as well received, and it should be stated that had it not been for the financial results accorded to the Gilbert and Sullivan Operas, a far greater loss would have been sustained than the "insignificant" one proclaimed by Messrs. Savage and Grau in reporting the results of the season at its close.

The writer is not one of those who look forward to the forthcoming possibility of Grand English Opera in the two local opera houses with great hopes, in fact the fate of the efforts will depend on the decision of the leaders of fashion, and even if this is favorably obtained, the absence of the Latin and German public cannot be replaced by audiences large enough to warrant a prophecy of permanency and success for English Opera upon a $5 basis. Any attempt to cast a distinction by a re-

duction of the scale of prices would be ruinous and dispose of the entire undertaking instanter. The best field for English Opera would be in a separate opera house at special prices and in competition with the others. Here operas like "Maritana," "Bohemian Girl," "Lurline" and even the entire repertoire given at the two opera houses could be duplicated, but it is not hoped that the next twenty years will develop English Grand Opera as a financial success on a seat scale of the same rates which now prevails.

True, one cannot tell what would happen if Caruso and Melba were to sing in the vernacular and also none can foretell what would be the result of "Cast juggling" with the idea of forcing a success for Grand Opera in English. Still, without the seal of fashion and an absence of all distinction in its presentation, it does not appear to be the easiest operatic problem that the next generation has to solve.

Henry W. Savage was born March 21, 1860. He began his theatrical career on May 5th, 1895, when force of circumstances, not necessary to be here named, caused him to become the head of an organization known as the Castle Square Opera Company, having its permanent home at the Castle Square Theatre in Boston.

Mr. Savage, however, at first was only a manager in an incidental way, having other large interests in Boston. Very soon the operatic company under his control began to improve in all respects and, eventually, it became the representative organization, presenting grand, standard and comic operas in this country. This progress kept broadening until the Metropolitan Opera House, as elsewhere mentioned, became the scene of its activity; this was followed with notable productions of "Parsifal" and "Madame Butterfly," though it should also be stated that Mr. Savage was the first to present nearly every novelty

in opera in Anglicized form, while several operas of great importance such as "La Boheme," he was the first to present in any language.

Mr. Savage's achievements in comic opera and musical comedy were upon a multitudinous scale. Among the most successful should be named "King Dodo," "The Shogun," "The Yankee Consul," "Peggy from Paris," "Woodland," and finally "The Merry Widow" in which the successful impresario distanced all his competitors, and captured the rights of an opera which, despite much litigation has, undoubtedly brought him more profit than all his other enterprises combined.

In the dramatic field, Mr. Savage has also been a considerable factor; no manager can lay claim to a smaller minority of failures than he. The three most conspicuous successes in the dramatic line were "The College Widow," "The County Chairman" and "The Devil."

If English opera is ultimately to find permanent presentation in this country and the agitation which at present is prevailing is sincere, then it will be well indeed if the name of Henry W. Savage becomes identified with the effort; for here is a man who would not only bring to it requisite experience, but the capital and tenacity of purpose which, in grand opera impresarios, is so often lacking.

Even thirty years ago the site of what is now Proctor's Theatre on West 23d Street, was generally used as an auditorium and it was here that Salmi Morse, a man of much intellectual power and untiring energy, first attempted the famous Passion Play in New York City.

The place had been used for all sorts of affairs; Koster and Bial's was in the same block, a much gayer resort than New York possesses in this year of 1909.

Great excitement had been created by Morse's announcement. He had just come from San Francisco

where he had succeeded in presenting his version of the sacred story. With him was associated the late H. J. Eaves, a well-known costumer of that period, whose son still is the source of supply for the majority of players who provide their own costumes. Eaves was selected because of a supposed resemblance to the accepted or rather the prevailing idea of the features of the Son of Man. Together with a band of players who had diligently rehearsed for a long time, they succeeded in giving a public rehearsal of the sacred play; the advertised performances were never given and it is perhaps well that they were prohibited, for at no time has there been found a public sufficiently large to be attracted to the various similar efforts in other cities. In a financial sense no one has ever made any profit on the Passion Play.

Morse, while he lived, never ceased his efforts, and at one period he succeeded in interesting the far seeing John Stetson sufficiently to be granted an interview. Stetson was not difficult to approach, none of the old time managers were, and it was possible to reach his heart too, even if he was brusque and supposedly illiterate. He was a brilliant man, with a dignified air that stood out strongly despite the fact that he in no way sought to appear as an imposing figure. He was inclined to try the Passion Play in Boston. He informed Morse that the production would have to be on a spectacular basis, even if only a single performance could be given, and the two began to figure on the cast and numbers required for an appropriate rendition.

Morse became enthusiastic, as was his natural demeanor, and began to dwell on the strength of the scene where the Savior takes leave of his beloved disciples and breaks bread with them, saying that he would reproduce this scene faithfully.

"I will have the twelve apostles costumed by Mr.

Eaves, in a manner that will be decidedly effective," said Morse.

To which Stetson responded in that voice and with that vigor for which he was noted:

"There you go again, trying to economize. Twelve Apostles? I thought you were going to be spectacular. We will have forty apostles at least."

Pablo Sarasati, the renowned violinist, who died only a short time ago, came to this country with Eugene D. Albert in 1892 and the two proceeded on a lengthy concert tour under the direction of Abbey & Grau. These two artists while attracting much attention in America, were not as well received as their reputations and gifts entitled them to be.

Sarasati loved the violin as he did his life and when in New York was disposed to roam about the violin warerooms of Victor Fletcher, testing the various old instruments which Fletcher was always possessed of.

With the exception of Henri Wieniawski, Sarasati was considered the greatest virtuoso of the violin that New York had heard since Joachim.

It will be interesting to note what will be the status of the two violinists now enrapturing New York audiences. It would seem that Mischa Elman and Albert Spalding, ten years hence, should be in the zenith of their powers; both give every indication of achieving the greatest results. It is to be expected that the greatest living violinist, ten years from now, will be one of these two favorites of to-day. And the writer is inclined to predict the greater career, ultimately, for Spalding.

Both have passed the era of the prodigy and there is no great difference between them, save that the foreigner is more raved over in this country. This is nothing novel; we have always lionized the foreign visitor, whatever his artistic claim.

We should be thankful that we have reached the stage where several grand opera stars are permitted to pose as Americans. It was not always thus and it is indeed complimentary to Mesdames Eames, Nordica, Farrar, Abbott and others that they have been able to sustain their rank in the world's greatest opera house without being compelled to conceal the locale of their birth.

Just twenty years ago Olga Nethersole made her debut on the English stage and in this instance it is to be recorded that stellar honors were assumed almost at the outset. Miss Nethersole's achievements are familiar history and perhaps the most interesting circumstance to be related here is the fact that just as soon as his health began to decline Maurice Grau, in a desire to reduce his labors, and to employ his efforts in a more congenial field than Grand Opera, entered into a long time agreement with Miss Nethersole.

It was his intention to execute a well formulated plan for the purpose of placing this actress in the very highest rank and one of his cherished ideas was to revive "A Winter's Tale" and to make an elaborate production of "As You Like It," but this interesting project was never accomplished. When, in 1904, the impresario was ordered abroad for a two years' rest, he regretfully and even bitterly arranged for a cancellation of his agreement with the English artiste, to whom this sad development was, as she herself expressed it, "One of the great disappointments of my life."

Miss Charlotte Walker, who is appearing with Frank Keenan as co-star in the Belasco-de Mille production, "The Warrens of Virginia," is a distinctive stage personality in that she had no stage training or schooling, and embraced the profession through sheer necessity.

Miss Walker is a Texan by birth and after the Galveston flood was compelled to seek a source for her

maintenance. There was no precedent in her family upon which she could base an incentive for a career and she herself once observed: "Just went on and did the best I could. I'd be a fine actress if I wasn't scared stiff all the time I am on the stage." Miss Walker is noted for a strong Southern accent which has caused her to be selected for many "before the war" parts.

Miss Walker only a short time ago became the wife of Eugene Walter the playwright whose "Paid in Full" is now enjoying a lengthy run.

Leo Ditrichstein was born in the town of Tenneswar in Hungary on January 6, 1866. He became a naturalized citizen of this country in 1904. Both as playwright and comedian his work has invariably met with great favor; some of the most substantial successes in farce comedy have come from his pen.

As an actor, Ditrichstein has been noted for his forcefulness and the distinctly typical manner in which all of his stage creations are framed. Whether before a Broadway audience in legitimate comedy or appearing in vaudeville in a wild sketch called "Button, Button, Who's Got the Button" this player has never failed to embellish his work, with true artistic depth. No player that can be recalled has been more sincere in his efforts, and none have been more painstaking; it has always been taken for granted that any role entrusted in his care, would receive a worthy interpretation.

Milton Aborn appeared as comedian in comic opera some fifteen years ago. For a while he combined the duties of an actor-manager, the rock upon which many theatrical ships have been wrecked. He was one of the few men in the theatrical profession to realize that these two—acting and management—do not mix auspiciously. Consequently he decided that he must give up one or the other, and as management seemed the more remunera-

tive he gave up acting eight years ago. The younger brother, Sargent Aborn, started as a business manager and advance agent, and was for many years on the executive staff of the late Jacob Litt, and later made a number of dramatic productions of his own. The first ventures of the Messrs. Aborn in partnership were opera companies on tour, and eight years ago they started the Spring and Summer series of operatic revivals that have since become annual features in a dozen of the larger cities of the East. During the first Summer there were but two of these, one at the Orpheum Theatre in Brooklyn and one at the Madison Square Roof Garden. The second Summer, Washington, Baltimore and Philadelphia were included in the circuit, making five companies, and the next year there were seven; the number has increased each year since then, until the firm of Milton and Sargent Aborn has come to be recognized as the most extensive producer of opera in America. Many artists who began in the chorus or in small parts with them have graduated to stardom, among whom are such favorites as Marie Dressler, Marguerite Clark, Elsie Janis and others. The crowning achievement of their career was the engagement of thirty-one weeks, to large and enthusiastic audiences, by the Aborn English Grand Opera Company in New York last Winter, which created a sensation in musical and theatrical circles and established a record for grand opera in English.

Morris Simmonds and Horace Wall established, more than thirty years ago, a dramatic agency on Union Square, on the very spot now used as a cafe in the Union Square Hotel. Simmonds was formerly associated with Col. T. Allston Brown, and these last two named maintained the first dramatic agency worthy of the name. Simmonds alone had considerable theatrical experience back in the early 60's. Horace Wall continued active

until his death, about ten years ago, and was the manager of the New Haven Opera House for several years. He also managed many prominent stars, among whom the elder Sothern, Mr. and Mrs. Wm. J. Florence were the most noted.

Few readers of this volume, perhaps, will recall William R. (Billy) Deutsch, yet he was one of the best-known and certainly one of the most popular men in New York from 1875 until the time of his demise in 1896. Deutsch was a first cousin of Maurice Grau and of the writer. His theatrical connections were invariably due to personal friendship or from a desire to be near to those for whom he felt a deep affection. He managed the Florences for several seasons, and John T. Raymond played his most successful tours under his direction. Deutsch also was the lessee of Booth's Theatre for a brief period, but, as has been stated, the theatrical business was merely an incidental excuse for him to be associated with the gay life of the metropolis. No man was more beloved than he, and it can be said that the death of no man in the last fifty years caused greater sorrow than the passing away of this true "man-about-town," after a long and lingering illness.

The most conspicuous achievement in the life of Billy Deutsch, however, was far removed from the theatrical line, for he it was who really succeeded in breaking the bank at Monte Carlo. He also won at Paris clubs, and, without any exaggeration, he actually did win about a half million dollars in the short space of less than a month; when this Prince of Good Fellows returned to America nothing was too good for his friends. Yet, aside from the handsome bestowals that he made upon his mother and sisters, the great fortune was soon squandered, the quicker perhaps in the belief that the same feat could be easily repeated, but alas, he did not long survive

LOTTA.

MAGGIE MITCHELL.

TOMASO SALVINI.

ETELKA GERSTER.

SELINA DOLARO.

Stars who reigned supreme a quarter of a century ago.

the exhaustion of his large winnings, and died in Colorado, whither he had gone under the care of friends who never failed him. On his death-bed this big-hearted spendthrift called in an attorney and handed him a large wallet containing notes for almost one hundred thousand dollars which he had loaned friends in his hey-days. Battling with death as he had with the cards he said to this legal adviser in the presence of a trusted friend:

As long as I am alive these notes are safe and the makers of them are free from molestation, but at my death my creditors may wish to use summary methods for their collection, therefore I bring you to witness that I have destroyed the last vestige of their validity."

Ten minutes after these notes were destroyed, the best fellow that ever lived breathed his last, and the announcement of his demise, when it reached Broadway, caused bitter tears to flow. The body was sent to New York, where his aged mother and father were prostrated with grief and they did not long survive him.

A. L. Wilbur has reached his present status in the amusement world through recourse to as fair a contest with the fates as one could desire. He was first associated with Gustave and Daniel Frohman, taking the original "Hazel Kirke" to California. In 1882 he produced "La Mascotte" at the Bijou Theatre with Emma and John Howson, and gave it as fine a production as money and care could procure. Wilbur lost $50,000 that season, so he didn't think the opera was comic to him; he was broke, too. The early salvation of this man then came in sight. It was at the time of Jacobs' and Proctor's great reign; at popular prices the first week's profit was $1,000. Naturally, this made him think. Art opera lost $50,000, while popular-priced opera made $1,000 the first week. This set Wilbur to thinking harder, and he built up a company of seventy people, with a repertoire

of forty operas. He produced novelties and introduced specialties into the operas, and paid as high as $500 a week for "The Girl with the Auburn Hair." Other features were added and the profits ran close to $100,000 a year. Wilbur paid good salaries and never missed an obligation during this precarious period of experiment. Susie Kerwin, J. C. Conly, E. A. Clark and W. H. Kohnle were with Wilbur twenty-five years.

Wilbur, however, after a quarter of a century of profit read the signs and he retired from opera and entered into important business relations with E. D. Stair. Together they owned the Lyceum Theatre in Toledo; the beautiful Majestic Theatres in Boston and New York, he controls in conjunction with the Shubert Brothers, while the Brooklyn Majestic is owned jointly by Stair and Wilbur.

Wilbur's experience was a notable one, hence its recitation here. An amusing anecdote, true undoubtedly, is told of him to the effect that when he engaged the principals for his opera company, in conferring with his agent he instructed that worthy to be liberal as to the compensation of artists, provided they played "poker," because as Wilbur put it, "I'll pay them Tuesdays and win it back the next day."

Florence Edith Clinton (Mrs. Theodore) Sutro, was born in London, England, on May 1, 1865, and died in New York on April 27, 1906, within a few days of her forty-first birthday.

She was one of the most beautiful, gifted and accomplished women of her time and combined with these qualities a strong, yet sweet and womanly, character. From her childhood on, until her premature death, her life was one of ceaseless activity, full of kind and noble deeds, so that she became to be recognized as a type of almost perfect womanhood and an example to her sex.

She was of an intensely artistic temperament, and at an early age displayed a remarkable talent for music, which was carefully trained and developed by her father who had considerable musical ability, and she was generally regarded as one of the best amateur pianists in the country. But while she continued to devote her chief attention to music and to the encouragement of everything that related thereto, her mind was of such breadth that there was nothing in the field of human knowledge and achievement that did not interest her.

On October 1, 1884, she was married at Jersey City to Theodore Sutro, a well-known member of the bar, and who himself had considerable musical and artistic taste. From that time on, her home was a gathering place of talented and notable people in music, art generally, literature, and all walks of life.

In 1895 she was appointed Chairman of the Committee on Music and of the Committee on Law from New York in aid of the Women's Department of the Cotton States and International Exposition at Atlanta, Ga., and at that time wrote an interesting illustrated pamphlet entitled "Women in Music and Law," containing, among other matters, a list of musical compositions and writings on law by women.

In recognition of her great services to the cause of music in this country, as well as her own talents and attainments, in 1899 she received the degree of Doctor of Music from the Grand Conservatory of Music in New York, she being the only woman in the United States to achieve the distinction of bearing that title at that time.

Among the numerous charitable affairs which she organized was the production in 1902 of a musical operetta composed by a woman, the large proceeds of which went for the benefit of the Vassar Students' Aid Society for the purpose of assisting several young girls to go to Vas-

sar College. It was in that performance that she impersonated the character of Saint Cecilia, the patron of music, and it is her portrait as such, photographed at the time, which adorns these pages. In loveliness, character and genius Mrs. Sutro was in truth a modern Saint Cecilia, and this resemblance was emphasized by the wonderful fortitude with which, like Saint Cecilia of old, she bore the intense sufferings of her last illness. This picture has been greatly admired by artists and others as the most beautiful Saint Cecilia that has ever been produced, at the same time that it is a perfect photograph of Mrs. Sutro. Almost every great artist has attempted to paint Saint Cecilia, but in feature, expression and everything about Mrs. Sutro in this character this photograph surpasses all of them.

CHAPTER X

Anton Rubinstein came to America for one hundred concerts in the fall of 1872. He, as has been stated, was under contract to Jacob Grau, but, that impresario being incapacitated by a paralytic stroke, in Vienna, Maurice Grau, aided by the generous William Steinway, assumed his uncle's obligation. The tour began at Steinway Hall, in October. Henri Wieniawski, the violinist, was almost as great an attraction as Rubinstein. The latter was characterized by the New York Herald as "a lion in person and a giant in art." Two hundred dollars a concert was all that this artist received on this tour, and he bitterly resented the terms he was induced to accept. Ever afterwards he refused to entertain any proposition, although as high as $2,000 a concert had been offered him by Maurice Grau. The tour netted about $60,000, which in those years was considered phenomenal. The largest receipts were at a Monday matinee recital, when the great Russian pianist gave the entire programme, $3,100 being received. Two dollars was the highest price for seats.

Wieniawski was of ponderous size and as genial as he was large. His playing has never been equalled by any of the violin virtuosi who have since visited these shores. Wieniawski lost much of his potency by appearing here with so colossal a star as Rubinstein. In the middle of this great tournee, Grau arranged with Jacob Gosche for the combined appearance of Rubinstein and Wieniawski

with Theodore Thomas' orchestra; this will give some idea as to the quality of the musical treats which were placed before American audiences thirty-seven years ago. The Rubinstein company also included two other artists, a soprano, Louise Leibhardt, and a contralto, Madame Ormeny, but neither aroused any enthusiasm. It should be stated here that the late William Steinway exercised a vast influence in matters musical, during his active life. No event of importance in the musical world was possible without his help, and as evidence that this support was not selfish, it need only be stated further that in 1873 he also financed for Grau the first American tour of Tomaso Salvini when that wonderful artist came to America with his Italian company.

George W. Bunnell was born in Fairfield, Connecticut, on August 4th, 1835. Before our Civil War, he toured the country with a menagerie and museum, selling Yankee notions and refreshments. In a short time he and his brother, J. W. Bunnell, were connected with circus companies. In 1861 he had heard much of the fame of the late P. T. Barnum and had read of his experiences and knew of his attractive features. He observed that Barnum didn't always have the right manager, hence did not always get the best returns for what Bunnell thought enterprises were worth. He afterwards met Barnum and his manager at his old American Museum, which, later, became the New York Herald Building, corner Broadway and Ann Street. He proposed and effected a deal for touring the States in the summer, in tents, and the West Indies in winter. They made a great success, summer and winter, for three years. From that time on Barnum welcomed Bunnell, then permanently in the original Flatfoot Party, which consisted of the following: Louis Titus (with Angevine and June), George F. Bailey, John June, Louis June, John J.

Nathans, Richard Sands, G. C. Quick and Avery Smith, the Captain General, so called. The above were the principal workers in the party, men of honor, bound by their word, men of Putnam County New York, and Fairfield County, Connecticut, the original pioneers of the circus field.

These gentlemen would sometimes start an enterprise, two, three or four together, talk it over in every phase, all important questions being thoroughly discussed. They would buy out a circus as it was, or enough to suit their immediate wants, take it under their wing, and import first elephants, or rhinoceros, or a hippopotamus, (the easily trained ones). The one of their party who understood it best would go to Europe and import, another would attend to fitting up teams and transportation wagons, obtaining all the paraphernalia needed, while another looked after the equestrian end; still others looked after the trained animals. The first great importation was the entire European circus, then known as "the Great S. B. How's company," from Ashley's Royal Amphitheatre, London, which, in 1864, was the reigning, drawing attraction in America. During the last year or two of this organization, when Barnum was manager, in Bridgeport, he offered his lot free for the grounds of the great company, and thus that city became famous in after years as the winter headquarters of the Barnum shows.

Later, in 1871, W. C. Coup, Dan Castillo and Bunnell joined Barnum and the great European show was closed and sold out. During the summer season of 1872-73, the Barnum Show, under this management, beat the world's record (held by Barnum) with fires and floods against them. In 1874, Coup and Castillo conceived the idea of a stationary hippodrome for New York, which was continued for two years. In 1876 a halt was called

and the original policy of management was resumed. Barnum was induced to sell out to the members of the original Flatfoot Party, previously mentioned. They bought the Hippodrome, and returned to first principles with greater success and made a greater name than ever. During the seasons between 1875 and 1880, Bunnell started permanent museums in New York, Brooklyn and Brighton Beach, in conjunction with Barnum, who introduced Bunnell to the public and press as his successor and instructed him to proclaim himself as such. Bunnell originally conceived the idea of popular priced museums, not only in stationary buildings, but in opera houses and theatres, beginning at the Court Square, Brooklyn, leasing it for five years, privilege conditional to selling (chance which did happen), leaving him a profit of over twenty thousand dollars in seventeen months, and ending the 1st of May, 1883. In Buffalo, St. James Hall was leased, and Bunnell managed it from 1883 until the Richmond Hotel fire consumed the entire square, now occupied entirely by the Iroquois Hotel. This proved another gold mine. Bunnell was the founder of museums in America, and he was a factor in the earliest circus history. To-day he lives in Southport, Conn., but a few miles from the spot where he was born, and where the original Flatfoot Party was founded.

Over in Brooklyn, in one of the Percy Williams Theatres, The Crescent, there is one artist, Emelie Melville, who to-day is appearing in dramatic roles with as much success as in her operatic roles; and what a career she has had! Like Emma Howson, a volume could be written of her achievements alone. I recall her as Serpolette in "Les Cloches de Corneville" (she originated the role in New York), and in "The Royal Middy" how she did score! Miss Melville succeeded Clara Louise Kellogg, under C. D. Hess, and I remember her in

Ambroise Thomas' opera "Songs of a Summer Night" which had its first hearing in this city at the 5th Avenue Theatre. The Emelie Melville Opera Company, 1881-1883, gave a repertoire of Opera Bouffe in English, "Girofle Girofla," "La Perichole" and "La Grande Duchesse" being particularly well given. Is it not worth while to recall such artists before their careers become obsolete? Now comes to my mind Fred Leslie who, in "Madame Favart" at the Fifth Avenue Theatre, in 1884, with Catharine Lewis in the title role, drew tremendous audiences for months. Leslie was a comedian of the most finished type and his premature demise was a sad happening. Catherine Lewis was undoubtedly the greatest Olivette that ever lived, not excepting Marie Aimee. Her career, however, was very stormy and she did not prosper for a long period. Alice Oates, for over fifteen years, headed her own Opera Bouffe Company; some of our best comedians of to-day and not a few stars, received their schooling in her organization. Samuel Colville directed the Oates Company for a few years, and while he guided this gifted woman she was a potent attraction.

Among others who came to America at the head of English Opera Bouffe was Julia Matthews, who was so typically English that she was not understood here; in England she reigned supreme.

Then came Violet Cameron, who had about the first live lord in her wake that England had sent hither as Press Representative—the real Lord Lonsdale—too! Oh, what a rumpus he did kick up while he was here, about the Casino! Violet failed most signally, and her failure can be attributed to the absurd idea, which then prevailed, that the coming of Lord Lonsdale would be accounted to the constructive side of the enterprise.

Barry Sullivan, the Irish tragedian who came to America in the late 70's, under the management of Jarrett

and Palmer, and appeared at Booth's Theatre, did not score a great financial success, and even his own countrymen, as a rule so loyal, did not enthuse over him, though his Richard the Third was perhaps the greatest exposition of that role that this country had witnessed, at least up to that time; if it has been excelled since then, it must have been by Richard Mansfield, an artist whose extraordinary and wholly charming career is being exploited at this time in a special volume with which I can not hope to compete. I may here be permitted to state that Mansfield's Dromez in "Manteaux Noirs" (Black Cloaks) was as consummately artistic as anything that he ever afterward presented.

Madame Nazimova might yet be playing in the Ghetto district but for the foresight of Henry Miller. This unique artiste came out here with a band of Russian players, whose vicissitudes were simply unbearable to an artist of such distinction; when the opportunity came she had both the ability and the disposition to forsake the Russian stage. Her most perfect work was first offered to this public in a dingy hall on East Third Street but a few years ago. In this environment Henry Miller had the courage to approach her and in a single night, as the saying goes, but in this instance it was at a matinee, her fame was spread. Her first English appearances, at a series of matinees at the Bijou, The Princess, and the Herald Square Theatres, drew audiences limited only by the size of the auditoriums. Her matinees, of which nearly thirty were given in rapid succession, became the fad; finally a regular and lengthy engagement at the Bijou Theatre resulted in placing Madame Nazimova in the front rank, permanently, and to-day she is one of the most important of the Shubert attractions.

If a critical work were expounded, few players have provided more material for its contents than Henry

HENRY MILLER.

WALKER WHITESIDE.

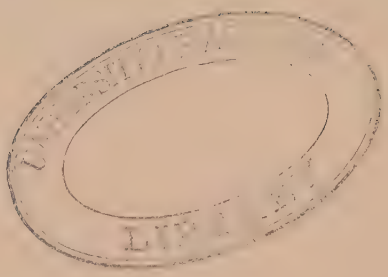
LEO DETRICHSTEIN.

HAMILTON REVELLE.

WILLIAM HODGE.

A group of players of this period.

FRANK McINTYRE.



Miller. Mr. Miller, as recalled by this writer, was at all times a conspicuous figure. In Howard Taylor's "Caprice" he gave Minnie Madden (now Mrs. Fiske) such support that his stellar position was even then, in the early 80's, assured. Miller married Matilde Heron's daughter Bijou, one of the world's few prodigies to reach a career of importance. In 1902 when, after about six years of negotiations, I prevailed upon Miller to follow in the footsteps of so many others, and embrace vaudeville, $1,500 a week was the bait I set for this distinguished capture. Mr. Miller presented "Frederic Lemaitre" in which he scored the most remarkable and the most artistic triumph that had, up to that time, been achieved in the growing vaudeville field. This one actor embraced the opportunity as frankly as he did unassumingly. He wanted the money, and he did not think it would injure him. And let it be said that the Henry Miller prosperity began with this engagement. With the profits of this effort he was enabled to join the Messrs. Shubert at the Princess Theatre where, with Margaret Anglin, in "Zira," he began a period of activity which has resulted in his becoming one of the most important providers for the stage in this country.

Bertha Kalich like Madame Nazimova, was "discovered" in the Ghetto. There she held sway for several years in the Windsor Theatre, then called after her, and was directed by her husband, Leopold Spachner. In this playhouse she was the main attraction during almost its entire devotion to Yiddish plays, and the repertoire accumulated by her was of the most extended description. Madame Kalich created the leading roles in the majority of works evolved by Jacob Gordin, and other renowned contributors to the Yiddish stage. Like Jacob Adler, she first attracted the attention of American play-goers at the American Theatre, where for two weeks she was seen

supported by an English-speaking company, and it was at this time that Harrison Grey Fiske began to negotiate for her permanent appearance as an English-speaking star. Among her greatest successes under this regime may be named "Monna Vanna," "The Kreutzer Sonata," and "Marta of the Lowlands," the latter of which had previously served another actress from the Yiddish stage, Miss Fernanda Elliscu, who, however, graduated from the English stage to the Yiddish; she succeeding Madame Kalich at her own theatre.

In the Fall of 1891, Mr. A. M. Bagby inaugurated, in his own studio at "The Rembrandt," the series of musical mornings which to this day have been continued with so much success. It was in 1893 that these delightful and artistic events were transferred to the ball-room of the Waldorf Astoria. At the outset Mr. Bagby lectured on the history of Music, and illustrations by the best artists of the period were used to typify the subjects theorized. Since then nearly all the great artists of Grand Opera and all the great vocal and instrumental celebrities who have visited these shores in the last fifteen years were heard. These "Mornings" are not public, and were made possible by private subscription, the subscribers multiplying until, to-day, the list represents over two thousand of the most influential and aristocratic music lovers of this city. Mr. Bagby wrote "Miss Traumerie," a musical novel in which Franz Liszt and his best-known pupils of this generation are the central figures.

Out in Seattle there is a man named John Cort who, thirty years ago, was running a "joint" as such places were called. To-day he has a chain of thirty theatres under his personal control, and is also the manager of Madame Calve. He has five or six dramatic attractions of importance at all times. Cort was a queer figure at the outset of his career, and he will not deny that his

early operations were conducted on lines that he would to-day abhor.

Pietro Mascagni, when he came to America in the fall of 1902, was under the direction of the Brothers Mittenthal, who through an agent named Kronberg had been induced to provide the capital for the most disgracefully conducted enterprise of the last decade. Had Mascagni visited these shores under a manager like Henry Wolfsohn, or had he even come without business aid, he would have been one of the sensations of the period. Coming, as he did, with a bad mixed orchestra and endeavoring to make three productions of wholly new works with but a single orchestral rehearsal for each, his tour resulted, as it only could, in disaster. Mascagni's brief reign in this country was replete with far from pleasant and certainly not dignified experiences; yet he was by all odds the greatest and most worthy musical figure that has visited us during the last ten years. His work as a conductor, even under all circumstances, was of such kind as to cast a spell over the few spectators who gathered to listen to his works. The Mittenthals are six or seven in number. They came from Bloomington, Illinois, and are the "Impresarios" of Melodrama on a large scale at this time. Their badly conducted tournee ended in Mascagni's arrest, in Boston, for debt, and he left this country under conditions greatly to be regretted, and which, for a time, seemed to threaten international interference.

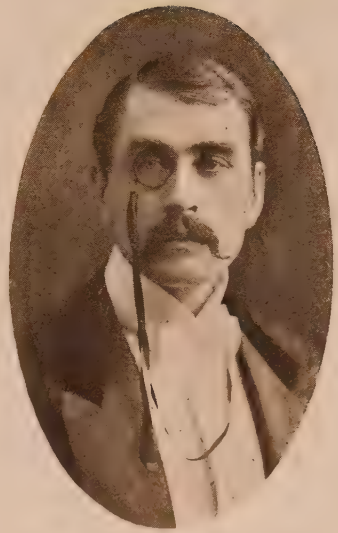
Ben Greet was born in London, and is entering his fiftieth year, more than half of which has been devoted to the standard dramas. After an apprenticeship of five years in various "stock" companies he appeared upon the London stage in "Cymbeline" with Miss Wallis and E. S. Willard, followed by a series of classical plays at what were then known as "Gaiety Matinees."

The Gaiety, under the management of John Hollingshead, was the first established of the matinee theatres of London.

Soon afterward Mr. Greet joined the companies of Mr. Henry Abbey, and supported Miss Anderson and Mr. Lawrence Barrett at the Lyceum. He was engaged to come to America in support of Mme. Modjeska, but, plans being altered, he was transferred to the support of another American star. For two years he played the part of the dude in Miss Minnie Palmer's first production of "My Sweetheart," in which play he was also nearly fated to cross the Atlantic, but succeeded in transferring the role to Lawrance D'Orsay, who made a memorable hit in it. The tendency toward Shakespeare asserted itself and, in 1887, Mr. Greet was asked to give open-air plays at London, Windsor, Oxford and Cambridge, Milton, Askridge, Warwick, Stratford-on-Avon, and other Shakespearean centres, in commemoration of Queen Victoria's Golden Jubilee. Since then he has continued the practice each summer; for the winter months he has gathered a company of young and enthusiastic players of the chief London theatres around him. They were originally known as "The Dramatic Students," but the title being somewhat misleading it was eventually changed to "The Ben Greet Players"; for the open-air plays the additional word "Woodland" was prefixed. He was invited by the Elizabethan Stage Society to reproduce the old morality play "Everyman" before the general public, it having been given only as a semi-private representation in London the previous season.

The play was given for three months, at various theatres in London, and ran all through the "Coronation" season, causing one of the greatest sensations of the time. Soon afterwards Charles Frohman persuaded Mr. Greet to bring the play to America, where it opened to

FELIX MORRIS.
(Deceased.)



JAMISON LEE FINNEY.

MAX FIGMAN.

A trio of renowned actors.

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$46.00 at Mendelssohn Hall in October, 1902. After the third representation the manager was invited to pack up his "props" and return to his native land, which invitation was politely but firmly declined.

Mr. Greet thinks that the American people were just on the starvation or stagnation point, dramatically speaking. The colleges had begun to gasp for some dramatic fresh air. The college presidents and professors clamored for "Everyman" to be represented within their walls, and the ministers all over the country, and of every denomination, besought their people to see this wonderful morality play. For two years the play was presented steadily, by two companies, and is continually revived. Last December it was given in New York. Its revival has undoubtedly started renaissance of drama in this country. Colleges have formed dramatic societies and art theatres are springing up in the large cities. Mr. Greet had long resisted the opportunities of coming to America because he knew the enthusiasm of its playgoers would have almost an hypnotic effect upon a like enthusiast, and he was right.

He has now devoted six years to the propagation of the "ensemble" system in this country and with absolutely no commercial profit to himself. He feels that a great deal has been done. The road has been up hill all the time and beset with difficulties, chiefly pecuniary, because the public that wants his work is not a public that can afford to pay for it. He has recently been offered a lease of one of the most charming small theatres in New York, where he could carry out his pet scheme, which is to have the "theatre of the beautiful," where all the great uplifting dramas of the world can be acted before just the men and women who need and appreciate them.

In no calling is it possible to ascend to such heights as in the theatrical business. Everywhere one finds men

who were ushers, or doorkeepers, or libretto boys, enjoying the reward of simple stability. All that has been necessary was not to abandon the effort.

In Toronto, Ambrose J. Small, by dint of perseverance, has in a short span of years built up a circuit of forty theatres, the only circuit, too, in the Dominion of Canada. Mr. Small, also, has two theatres in Toronto, the Grand Opera House, a theatre of much historic worth, and the Majestic, devoted to popular-priced amusements.

Peter M. McCourt, of the Tabor Opera House, Denver, has never, so far back as I can recall, been identified with any other establishment; surely this renders a denial to the oft-repeated statements that theatrical life is nomadic, that its people are unreliable, and that they lack stability.

In Kansas City the eight theatres are conducted by men who have spent their lives in the theatrical profession.

Hudson and Judah, who conducted the Coates Opera House and another establishment have, for a quarter of a century, survived panics, floods, crop failures, and what not; these men accumulated vast wealth, and contributed much to the progress of the city itself. Mr. Hudson died two years ago. Since then Mr. Judah has been in command of the Grand Opera House at Kansas City and made it the leading "Dollar House" of this country.

O. D. Woodward, also of Kansas City, is a distinct illustration of the reward in store for application to theatrical management. Starting with a military production entitled "True Blue," in 1888, he adroitly arranged with military organizations, or, as they are called, Grand Army Posts, and large profits were derived. Then Woodward went into the repertoire field, organizing small companies, presenting royalty plays throughout the West. In Omaha, one of these, in 1894, inaugurated a campaign which lasted three years, and from this resulted the partnership

which has ever since existed between W. J. Burgess and himself, and which to-day controls three beautiful theatres in Kansas City, the Auditorium, the Willis Wood Theatre, and the Shubert, also theatres in Omaha, Sioux City, and Sioux Falls.*

O. B. Sheppard has been manager of either the Grand Opera House or Princess Theatre in Toronto for over thirty years. He began as treasurer for Mrs. Morrison, and in 1879 became the manager, a position he has maintained to this date.

Moses Reis is perhaps the largest single operator of theatres in smaller cities in this country. Thirty years ago, what was known as the "Oil Circuit," in Pennsylvania and New York State, was created by Samuel T. Jack, a manager who certainly did pioneer work in his generation. In after years he lent his name to burlesque companies of decidedly questionable character, but this does not wholly obliterate the good results achieved by him as a builder-up of theatrical territory.

When Jack retired from the management of these theatres he was succeeded by a firm known as Wagner and Reis, which for the last fifteen years has been continued by Reis alone. To-day this one manager owns, controls, or manages over one hundred theatres and represents one hundred more, and all of these are by no means of the smaller type. The first class houses in Syracuse, Rochester, Troy, Utica, Scranton, Reading, etc., are owned or leased by Reis. A theatre in a city like Syracuse, to-day, is as important an enterprise as was the conduct of a theatre in New York City, even as recently as a decade ago; therefore, the enormity of the operations of such men as Mr. Reis and Julius Cahn can better be grasped.

*The Shubert Theatre in Kansas City has reverted to the Messrs. Shuberts, by a court decision, handed down on February 4, 1909.

As a matter of fact, it is very much to be doubted if, aside from Klaw and Erlanger and Al. Hayman, the theatrical business has produced any business men who have amassed as much wealth as these two individuals; again is the lie given to the lack of stability which so often is suggested as characterizing the business department of the amusement field.

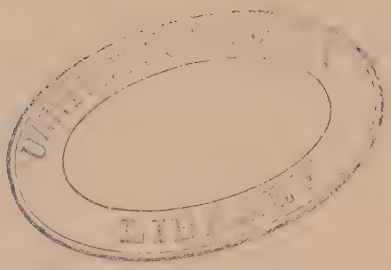
Were it not for the five per cent. which these men get as representatives of the theatres they do not own or lease, the sum total of their resulting operations would be greatly reduced. This five per cent. is by no means a small factor in theatrical history. It has already caused one vaudeville war, and the "handwriting on the wall" would indicate that another such war, but of far greater dimensions, is imminent, for the coterie of magnates who held sway on the eighth floor of the St. James Building have just propounded an ultimatum that, henceforth, the vaudeville agent who may be permitted to operate in conjunction with this "syndicate," will be compelled to exact an extra five per cent. from the player, and of this extra five per cent. one-half (2½ per cent.) must be paid over to the managers themselves.

Who shall say that the organization known as The White Rats of America, which is to-day composed of three times as many artists as at the time of the last strike—three thousand being the present membership—will, at their next important procedure, not end for all time the reign of this policy which has caused so much strife. If not, what will the end be? How far can these managers pursue their present policy?

The error of a strike will surely not be repeated, and with practically all the players bound fast to this protective society, it would seem an almost absolute certainty, that before another year passes, vaudeville will provide another sensation. Who shall say that the end

DAVID BELASCO.
In his office, reading a manuscript.

WILLIAM MORRIS.
Who rose from an office boy to be the only successful competitor of the Vaudeville Syndicate.



may not find the players themselves the guardians of this five per cent. with their own theatres, their own agency, conducted for them, perhaps by a man like William Morris? Then will be inauguarated a war in which the public will cast the final vote.

Vaudeville is in its infancy. The era of $2.00 a seat for this class of entertainment is yet to come and not so very far off. Wagner's Trilogy in modern vaudeville is a likely spectacle and the organization of symphony orchestras is even now discussed; therefore, if this volume has devoted much of its limitations to the field of vaudeville, the incentive is not without sincerity.

In olden times it was customary for the advance agents and business managers to meet each other on the Rialto, then located on Union Square, and exchange their varied experiences. The Morton House was a favorite refuge, and I recall a gathering which consisted of John H. Russell, John Rickaby, Julius Cahn, Edgar Strakosch and his cousin Carl Strakosch, and one particular individual who because of the anecdote about to be related shall be called Edward.

Edward had just started out as the avant courier for a manager of noted aversion to expense accounts, and the boys were having some fun with the somewhat inexperienced agent. One of these approached Edward and asked him why he did not dress better, and said it would not be possible for him to make progress as an agent if he kept up a shabby appearance on the road. At length, John H. Russell asked Edward what his salary was amounting to.

"Twenty-five dollars," he responded. "And how the deuce do you expect me to dress well and be honest."

"Why don't you work a suit of clothes into your expense account?" queried Russell.

"Can you do that?" asked the green, but somewhat suspicious agent.

"Why yes," answered Russell.

"All right. I'll do that," and off went Edward, determined to act on the advice.

The rest of this story was told to me by Russell. It seems that Edward and Russell met on a tour a little later, and the former was well dressed and groomed. He began at once to protest to Russell.

"You are a fine fellow. I went out in a lot of one night stands, got this suit of clothes, put it in my expense account and sent the statement into headquarters and they gave me the laugh, now I have got to go to third class hotels to afford this suit I have on."

Russell responded: "You are a fool. You don't mean to tell me that you put in your expense account a bill for a suit of clothes. I didn't mean that. I meant when you bought a railroad ticket for $4.00 charge $6.00, and when you paid a bill for $5.00 charge $8.00, and gradually work the suit of clothes out of it."

"Oh, is that the way? Well, I see now," said Edward.

Two weeks later Russell met the manager of the attraction for which Edward was pilot and he asked how Edward's "expense" account was getting on.

The manager, with a broad grin, told how Edward had sent another expense account. There were no clothes charged up, but the account was much larger than usual. Such dubious items as "One thing and another, $10.00," being included, it excited his suspicion, so he sent for Edward and reprimanded him and threatened that if the expense account was as large in the next statement he would discharge him. "I tolerate this one large as it is, because there are no clothes items," said the manager.

"But the clothes are in there all right," said Edward.

In March, 1864, in Toledo, Ohio, J. H. Haverly to-

gether with Rube Lent were running a saloon and restaurant; a month later Haverly purchased a half interest in Stickney Hall in conjunction with James Hayes and before the end of April had also secured the remaining half interest. He ran a variety show, what is to-day called vaudeville, and that same spring he organized his first road show which was also "Variety." This played one night in Adrian, Mich., and then returned to Toledo. In this company it is worth noting, were Dora Dawson, James Riley, Nick Norton, Gus Lee, Master Seamon, Walter Wentworth and Fanny Hillington. Haverly organized a small Minstrel Company in the Fall of 1864, with Dick Sands, Dan W. Collins, O. P. Sweet and others. Later Haverly went in with Cal Wagner ("Happy Cal"), sold out his lease in The Toledo Theatre, gave his attention to his Minstrel interests and thus began to achieve success, which soon developed into the important organizations with which his name was so long identified.

The city of Cleveland, Ohio, has provided much history, because many problems were solved in Theatricals in that city. A veritable array of old timers began their operations in the Ohio town and more than forty years ago, John D. Rockefeller, who was then as now, a great factor in oil fields, was probably laying the foundation of his remarkable career. Naturally all the oil people turned to Cleveland; among these was John Steele then known as "Coal Oil Johnny," who was at that period—1865-70—at the height of his spectacular career. The discovery of oil in Pennsylvania had raised him from poverty to affluence and like all the newly and suddenly enriched men of that time was a spendthrift.

Nick Norton, long associated with Hyde and Behman and to whom I wish to acknowledge material aid in the recital of these records as far as the Ohio town is con-

cerned, was then among the forces of A. Montpelier who had come up from Cincinnati to open Kelly's Hall as a Variety Theatre. Changing the name to Athenaeum, Norton was stage manager and revelled in the magnificent salary of $20 per week, a large sum indeed for that period. But to return to Steele, he maintained large and elaborate apartments at the Weddel House and he always liked to mix with actors. Needless it is to say that he was a welcome guest behind the scenes and right royally did he pay for the privilege. He was an amateur minstrel himself and it was his delight to load the entire company into four-horse sleighs after a performance and drive to a road house at Rocky River, where would be set an elaborate dinner, with anything the Thespians wanted to drink. On one of these "jaunts" the players got back just in time to dress and "Ring up" for the evening performance.

Steele and his chum, Slocum came along with the feasted actors, and during the evening they purchased champagne by the basket. By eleven o'clock the players were mellow, and as Steele kept urging Nick Norton to ring down, the stage manager gave the order for "The Grand Walk Around" which always closed the show, in this instance, an hour earlier than usual.

The next morning, Montpelier the manager, gave the entire company, including Norton their notice of one week, explaining that it was merely a matter of discipline. As illustrative of the ways of the Thespians in the 60's, this leaf from Mr. Norton's busy life story is revealed here.

What is now the Chestnut Street Opera House in Philadelphia was, forty years ago, one of the five or six first class Variety Theatres in this country. Robert Fox was the manager, and here is recalled that in one programme I saw Delehanty and Hengler, Peter Baker and

Tom Farren who for so long starred in "Chris and Lena," and J. C. (Fatty) Stewart, who also was a manager at Apollo Hall and, during the Centennial year, 1876, had a large theatre on North Broad Street. Others in the bill that night at Bob Fox's were Billy Barry, Ella Wesner and Jenny Kimball.

Mr. Norton has provided me with a list of the theatres devoted to Varieties in the season of 1864-65 which is well worth record at this time and is therefore appended:

Howard Athenaeum, Boston, Mass.

Bob Butler's Theatre Comique, 444 Broadway, New York City.

Robert Fox's Casino, Chestnut Street, Philadelphia, Pa.

Bob Gardner's Melodeon, Baltimore Street, Baltimore, Md.

George Lee's Canterbury, Washington, D. C.

Ben Trimble's Varieties, Pittsburg, Pa.

Tom Carr's Melodeon, Main Street, Buffalo, N. Y.

Montpelier's Athenaeum, Superior Street, Cleveland, Ohio.

Theatre Comique (Chas. M. Welch), Detroit, Mich.

Charles Chadwick's Varieties, Dearborn Street, Chicago, Ill.

George Deagle's Varieties, St. Louis, Mo.

Green Street Varieties (Capt. John Smith), Albany, N. Y.

Palace Varieties, Cincinnati, Ohio.

Haverly's Theatre (J. H. Haverly), Todelo, Ohio.

Spaulding and Bidwell's, St, Charles Theatre, New Orleans, La.

Bloom's Varieties (John Bloom), Memphis, Tenn.

Tom Poland's Varieties, Nashville, Tenn.

Bella Union, San Francisco, Cal.

The list is unimportant as compared with the formidable array of houses to-day, but these were the schools

wherein many of the important legitimate actors of to-day and practically every comic opera comedian of importance was trained to his work. Men like Eddie Foy, Ned Harrigan, Francis Wilson, James T. Powers, Peter Dailey and hundreds of others were grounded in these variety houses and they do credit to their instructors.

B. C. Hart, now connected with the New York Morning Telegraph, in its Editorial Department, was one of the old time Managers of Varieties; in Cleveland, he maintained the Academy of Music, nearly thirty-five years ago. He also had a hotel there where the actors were wont to stop.

Hart always had four walls in Cleveland up to the time he retired from Management, and with much ingenuity in 1888, he turned a large skating rink but a few doors from the Euclid Avenue Opera House into a popular priced theatre, and here some well known combinations appeared with success. The period was favorable to the inauguration of such a venture as it marked the commencement of the reign of the 10c, 20c, and 30c scale of prices which Jacobs and Proctor originated and which created an upheaval similar in effect to that of the Moving Picture Theatre of to-day.

A combination which had much prestige in the 70's was "Hallen and Hart's First Prize Ideals." Frederick Hallen had been an apprentice of Add. Weaver, an old time negro comedian whose vogue lasted until a comparatively recent date. With Joseph Hart as partner the two had a roster of vaudeville talent that would not compare unfavorably with the best seen to-day. It must be here stated that Hallen and Hart, when they played dates in Variety Theatres before the above combination was evolved did not include Joseph Hart. Hallen's first wife was Miss Enid Hart, and the firm of Hallen and Hart emanated from the stage work of these two very clever

artists, being the first to give sketches of the type rendered in Modern Vaudeville by Hallen and his present wife, Mollie Fuller.

It was in the late 80's that Hallen and Hart presented the musical comedy "Later On" which brought them much renown and financial reward. This company was for a long time managed by Harry Hine, noted for his Beau Brummel exterior. The death of Hine had much to do with the abandonment of the "Later On" tours and this caused the separation of Hallen and Hart.

Joseph Hart became very active after this separation and his career has been so prolific and his achievements of so recent a date that it remains only to be stated that at this time he is perhaps the most important producer in vaudeville, controlling more than a dozen attractions of sterling worth, none of which are forced to idleness for even a single week.

Hart is at present in England, where he has begun to operate quite as extensively as here. His wife is known on the stage as Carrie De Mar. The writer recalls her as chorister in one of his opera companies in the Grand Opera House in Philadelphia, in the summer of 1890, but even then, evidences of the talent she afterward developed were not lacking and her terpsichorean qualifications did even at that time attract managerial attention. A sister of Carrie De Mar, known as "Fleurette," also a danseuse piquante, has found much vogue and is often to be seen in the productions of Mr. Hart and in the various musical comedy productions that go on tour.

The site of the present Fifth Avenue Theatre has been the scene of theatrical industry as far back as can be recalled. The first name by which it was known was St. James Hall. There was an auditorium seating about 800, very similar to that which later on, in the same block, became known as "The Morgue." A company of ver-

satile players known as "The Brennans" played here in an entertainment similar to that which concert organizations of to-day present, save that the distinctly Hibernian quality, then prevalent, is not to-day conspicuous. "Mac Avoys' Hibernicon" also performed there and this equipment of Irish singers and actors were factors throughout the country for more than a quarter of a century.

However, it was with the famed San Francisco Minstrels that St. James Hall first found success or prestige. This merry band achieved fame and fortune both in this Hall and, later, in "The Morgue" which was a part of the Gilsey Estate. The block still stands, very little changed from forty years ago. The first manager to occupy the Fifth Avenue Theatre, when it was built on the site of St. James Hall was D. H. Harkins, afterward a distinguished member of Augustin Daly's Company, a player of great merit and distinction, with a career of vast length and notable achievements.

Dan Bryant was for a long period at 472 Broadway, and in the early 70's had his Minstrel band in the little theatre on East 14th Street, which afterward housed Tony Pastor's Vaudeville efforts. When Pastor left his lower Broadway Theatre, the San Francisco Minstrels moved into his house, then called the Metropolitan Theatre, a pretty little ground floor Auditorium similar in appearance to the Bijou Theatre of to-day.

Bryant, when he left the house in East 14th Street moved into his own specially built theatre on West 23d Street, afterward Koster and Bial's. Bryant was not only a Minstrel but an excellent Irish comedian and often playgoers of 1868 to 1874 were privileged to witness his artistic delineation of the leading roles in "Shaun the Post," "Arrah Na Pogue" and "The Colleen Bawn."*

*Neil Bryant, a brother of Dan, succeeded the latter, and he was a factor in the 23d Street house during its entire regime.

Minstrelsy did not seem to thrive on West 23d Street and though Bryant amassed a great fortune in that field, as did also Birch, Wambold, Bernard and Backus, he was compelled, after a short period, to abandon the location. The theatre was leased to A. Durand, in 1880, and was called the 23d Street Theatre.

Durand brought over a company of French players from Paris, headed by the comedian Chamonin, yet, though the subscription was fairly large the results were not so encouraging as other efforts of a similar nature had previously been; this was due to the quality of the company, the standard being far from good. Durand met disaster at New Orleans where he had taken this organization in the hope of recouping his losses in New York, but as an illustration of the man's vital honesty, it must be said that he returned to the employ of Maurice Grau, and out of a salary of $100 a week he conserved sufficient in two years to free himself from the debts incurred by the enterprise.

Durand was for more than thirty years the trusted treasurer of the Grau enterprises and his death in 1904 was a great shock to the Impresario, and to all his associates in the Metropolitan Opera House, also to the habitues of the Opera who had known and esteemed him for his conscientious efforts to provide for their comfort.

Writing of minstrelsy naturally leads one to the city of Philadelphia where at no time in the last half century has there been any interruption to the permanency of the stationary Minstrels at the 11th Street Opera House, which was opened in 1857. Here Cancross and Dixey's Minstrels were a fixture. Frank Dumont who is still directing the fortunes of the famous little Hall, might issue a volume on its history. If minstrelsy has declined it is but natural, for where we have gained a Lew Dockstader, and a George Evans, we have lost such dear old

entertainers, as Nelse Seymour, Unsworth and Eugene, Luke Schoolcraft, Billy Emmett, Billy Emerson and Master Barney. Dave Reed sang "Sally Come Up" forty years ago, just as I heard him not a year ago, and Luke Schoolcraft's "Shoo fly, Don't Bother Me" was one of the never to be forgotten features of old time minstrelsy.*

German dialect comedians of long ago were many and their efforts found appreciation too. Joe Emmett, perhaps, made the most money, but there were others who were as much entitled to the public esteem, among them George S. Knight, who died of a broken heart, because his audiences, in his later years, would not accept him in serious roles. Thus it would seem that the struggle of comedians of the past to emanate from their Buffoonery fame to the dignity of tragic muse was far greater and more difficult than the David Warfields and Louis Manns have found it a quarter of a century later.

Charles W. Couldock who was the original Dunstan Kirke in "Hazel Kirke" and who lived to an age in excess of four score years, had one distinction more notable than any of his many others, that at the age of eighty he could study a new role and retain the lines as rapidly as any of the youthful actors with whom he was associated. This trait was also possessed by the venerable J. H. Stoddart, an actor, very similar to Couldock in every respect and who, in "The Bonnie Briar Bush," gave a portrayal of character, fit to rank among a dozen of the greatest achievements of players in the last half century.

Mrs. Maria Wilkins, although at all times one of the most artistic players of the contemporaneous stage, gave one delineation of character acting that has rarely been

*The Eleventh Street Opera House has been at last abandoned and is now relegated to Moving Pictures.

equalled and never surpassed, La Mére Frochard in "The Two Orphans" at Shook and Palmer's Union Square Theatre, thirty years ago. No interpretation of the villainous and brutal woman ever approached this masterpiece. It is no discredit to the excellent and unique performance given by Elita Proctor Otis at the play's all star revival at the New Amsterdam Theatre, a few years ago, to state that Mrs. Wilkins' performance left a more deep impression and thrilled her auditors with horror, such as no actress of modern times could hope to duplicate.

McKee Rankin had a long and varied stage career before Joaquin Miller's play, "The Danites" brought to him great fame and much financial comfort. Mrs. Rankin, who was Kitty Blanchard, and who was an artistic Henrietta in "The Two Orphans" shared with her husband in the notable triumph which "The Poet of the Sierras," achieved with this work. What a career McKee Rankin has had! What a volume could be written around this player's life alone! In recent years he has devoted himself to the worthy cause of Nance O'Neill, an actress whom New York for some strange, unexplainable reason has not welcomed with that alacrity which has always made welcome for her in other important cities, Boston and San Francisco in particular. Nevertheless, the tall and "gracefully awkward" Yankee girl has in her that persistent and persevering quality which made Mary Anderson and Julia Marlowe command success where failure seemed at first imminent.

Fanny Janauschek came to America almost immediately after Adelaide Ristori and appeared first in German at the Stadt Theatre on the Bowery and her appearances were hailed by her own country folk, with great acclaim; still, despite the fact that she unquestion-

ably was the greatest German actress of all time she did not create the furore or obtain the financial reward which her illustrious Italian sister commanded.

Augustin Daly with that rare perception which characterized all his undertakings, effected an agreement with the distinguished German tragedienne who in an incredible space of time mastered the English language and under Daly's direction, opened at the Academy of Music in 1874, appearing in such masterworks as "Medea," "Mary Stuart," "Elizabeth," "Deborah" and, later on as "Meg Merrilles" in which Charlotte Cushman achieved her greatest triumph. While artistic success was of course to be reckoned upon, the Academy of Music was not the place for a distinctly dramatic engagement at that period, and Daly did not meet with a financial reward; nor can it be said that at any time in the long and industrious career of this truly great artiste did she meet with the public favor that was commensurate with her artistic gifts. Janauschek's husband was a Mr. Pillot, a man of great pride and exclusive demeanor, whose constant dread was that he might be regarded as a stage husband (a "Mr. Janauschek" as he once put it), and it was worth one's life to introduce him as "The Husband of Mme. Janauschek."

"I am more than her husband," he would often say, "she is my wife—Mrs. Pillot."

In truth it should be said, that although Pillot was not rich, he had an income of less than $100 a week, he made it a rule not to permit his wife to touch a penny of her earnings for her personal requirements, and the two were wont to live on the income which Pillot provided.

Alas! there came a day when Pillot was no more, and from this day dated the vicissitudes of Fanny Janauschek's later career. It would be better to draw a veil over the sufferings of her last years. It need only be here

LILLIAN RUSSELL.
In "Patience."

ANNA HELD.
In "Miss Innocence."

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stated that Fanny Janauschek, one of the world's three greatest actresses, which also included Ristori and Rachel, went to her grave comparatively neglected and forgotten by a profession, famous for its deeds of chivalry and charity. Her treasures and effects, no queen could boast of their equivalent, were the means by which this tragedy queen subsisted in the last years of her life. Fred Pillot, well it is, that you departed this life before the illustrious wife you left helpless and unprotected, reached her bitter end!

It is with pleasure that the subject is changed—"The player is well bestowed," is true indeed, and if but a tithe of prudence were practised it would not be necessary for the Actors' Fund, the greatest and most ennobling charity the world has ever known, to bury the majority of our country's players; such is the case, and there is no indication that there is the slightest likelihood of a change in conditions.

Before the great Chicago fire of 1871, the city of Chicago, then about the size of the present city of Newark, N. J., had not only its notable playhouses, but these were directed by managers of the most superb type and distinction; and it is no reflection upon the march of progress if one rises to ask: "Where have we to-day such showmen as J. H. MacVicker, Richard M. Hooley and Charles Crosby?" Dear old "Uncle Dick," just before the fire, was managing Bryan Hall, where the Grand Opera House now stands, on Clark Street (No. 89). He had previously had his little theatre in Brooklyn in Court Square and his Minstrel Co. was, even in those days, a standard bearer that carried his prestige over the breadth of the land.

Hooley really was a grand character; to have known him, was to have loved him and it would be far easier to

enumerate the brethren of his managerial days that he did not help than those that he did.

Crosby's opera house was but a few doors away, and McVicker's not far from either. These three theatres of the early 70's were as beautiful and elaborate as any in Chicago to-day and surely they were as well managed. A couple of blocks further away was the Dearborn Theatre and, for concert, Farewell Hall sufficed.

Then came the fire which swept away all. Hooley, however, opened the first Hooley's Theatre on August 21, 1871, with a model stock company: this is the theatre he continued to preside over until his death, the Powers Theatre of to-day.

I am sure that Harry Powers will not censure me for recording that the first time I saw him at Hooley's he was officiating as usher. Then he became assistant treasurer, then treasurer, then manager and, at last, Uncle Dick's successor, a position he holds to-day with much success. It will probably serve to name seven of the members of that stock company at Hooley's in 1871. Augusta Dargon, Frank E. Aiken, M. C. Daly, J. C. Padgett, Fanny Bent, Lizzie Osborne and Frank Lawlor are recalled: "The Hunchback" was the opening play.

At Crosby's Opera House "The Twelve Temptations" had a very successful run, about this period, but the production was not to be compared with the one James Fisk, Jr., made at the Grand Opera House in New York.

Playgoers of 1909 would linger a little about the historic interior of this Eighth Avenue playhouse if they could conjure up recollections of some of the fabulous productions which Fisk and his lieutenants made here in the flag days of the Gay Colonel. "The Tempest" ran for months. Sardou's "La Patrie" also had a magnificent presentation and who will forget the days of Tostee, Silly, Montaland and Marie Aimee, that French Hogarth in

petticoats whom Paris never could esteem, but whose career in America was one grand series of triumphs. Poor Aimee! she died of cancer of the stomach, and sad it is to say that despite her wonderful popularity, her funeral which took place in France, was followed by but one carriage, with but three mourners, one of whom was her all-time manager, the late Maurice Grau.

CHAPTER XI

It has always been maintained that prodigies rarely realize the promises of infancy and youth. There have been, however, exceptions to the rule, the most conspicuous of these, of course, being Josef Hofmann, who came here as a child fifteen years ago and created a positive furore at the Metropolitan Opera House. Abbey and Grau had secured the Polish phenomenon in Europe even before his London triumph, and the remuneration he was to receive was indeed insignificant compared with the tremendous results financially. It was, however, to the credit of Abbey and Grau that they did not wait to be approached by the parents of the infant wonder, but at the outset rewarded them with a new contract which increased the honorarium more than four hundred per cent. Yet for all that the era of great prosperity for the managerial firm was of short duration, for in the midst of his astonishing triumph, when the vast opera house was sold out at each concert before the doors were opened, he was withdrawn from all public presentation and sent abroad by reason of a large subscription provided by wealthy Americans who had, of course, no other incentive than public spirit. This was indeed very much to be approved from one point of view, but was it just to Abbey and Grau, who had just met a serious disaster in the utter break-down of Etelka Gerster, who had come for a lengthy tour, and who upon the night of her reappearance in the same opera house provided one of the saddest spec-

ELSIE JANIS.
As "Little Elsie" in vaudeville.

ELSIE JANIS in 1909.

tacles that the writer has ever been called upon to witness? Still Abbey and Grau were compelled to assume a penalty with all the artists they had engaged to accompany the Hungarian singer on this tour, and were even sued by managers of opera houses throughout the country for their failure to fulfil the contracts with them for this singer's appearance.

It was quite the same with Mary Anderson when that illustrious artiste was compelled, in the height of her artistic career, to abandon her engagements and retire, as it turned out, for all time from the stage. Henry E. Abbey was making a profit of several thousands weekly from "our Mary's" appearances, and his contract with her had a value of several hundred thousand dollars; yet, as an illustration of the type of manager that he was, he never even protested. He may have plaintively appealed for Miss Anderson's return to the stage, but there is no record that he ever attempted anything in the way of legal proceedings to indemnify him for the loss of his valuable asset.

Another prodigy who has survived her wonder days is Corinne. She was the adopted daughter of Jenny Kimball, the best serio-comic singer that the variety stage possessed thirty-five years ago. Corinne first attracted notice when she appeared as Little Buttercup in "Pinafore" and it is fair to state that her rendition of that role required no apology for her lack of years; it was a wholly artistic effort in every way. Corinne was so far superior to all other child prodigies that she headed for several years, at least ten, an organization managed by Jenny Kimball and H. R. Jacobs. Great results artistically and financially were obtained thereby, and the long life of the company was only interrupted by the death of Mrs. Kimball.

In this company Frank Hayden distinguished him-

self. He was so very tall, and little Corinne so small that the contrast was a desirable one; but Hayden had a superb voice also. He was a veritable major domo and could be relied upon to appear in any role. I am not sure he did not assume Corinne's roles when she was ill; he certainly would have been able to do so. He was also prolific as a costumer and at this time he has a large emporium in the city where operatic artists are wont to go for their costumes; managers also.

Corinne presented a varied repertoire as her tours accumulated, and a production of a musical comedy entitled "Arcadia" met with such a response from the public that it afterward became the distinguishing feature of the Corinne Company and its tours. Mrs. Kimball was married to a piano dealer named Flaherty, who, as a rule, remained in Boston, where his interests were, but he was nevertheless a factor in the success which this really remarkable body of players and singers met with. After the death of Mrs. Kimball, Corinne, who had reached the age of about seventeen, entered the vaudeville field and for several years commanded a large salary as well as much approval. She has at no time been without the prestige which would bring her engagements, and all in all she is the most striking illustration of the survival of a prodigy now in evidence. Corinne is at this time a star in a musical concoction entitled "Lola from Berlin."

Wallace Eddinger is another of the rare type of child prodigy who survived his wonder days. His father, Lawrence Eddinger, was a player of distinction whose association with the best organizations for over twenty years has often been recorded. Little "Wally" played so many important roles as a child, creating the most of them too, that it is not requisite to name all of his efforts in that direction. His Little Lord Fauntleroy was compared more than favorably with that of Elsie Leslie,

who created the most potent infant role of all time. The progress of "Wally" to Wallace has been accompanied by just such achievements as would be expected of a son of an old-school actor like Lawrence Eddinger. At present, in the full bloom of manhood, with a grand future all before him, this rara avis among prodigies of the past, is playing the role of Howard Jeffries, Jr., in "The Third Degree," by Charles Klein, at the Hudson Theatre; and his performance has merited much praise.

The New York Herald has always been an important factor in its relations with Music and the Drama. During all of the 60s and a part of the 70s it was practically the only medium for theatrical advertising. Its amusement columns in those days were in strange contrast with those of the other dailies and the managers and impresarios were wont to insert as much in the Herald as in all the others combined. The rates for this advertising at no time were less than now. If there has been an increase it may at most have been five cents a line more at this time. However, there came in this decade a serious friction between the managers and the Herald's proprietor, the father of the present owner, James Gordon Bennett, Sr. In one respect the trouble resembled the one now so widely discussed between the vast array of amusement interests and the Morning Press of this city. A large majority of the theatres withdrew their patronage from the Herald and in all the other newspapers they inserted large announcements to the effect that: "This establishment does not advertise in the New York Herald." The leader of the opposition was Max Maretzek, the impresario.

In this difficulty with the elder Bennett, Jacob Grau was a factor both at the outset and in the final peace, which did not come for a long time, the intervening period being made use of by both factions to the utmost.

The excitement was intense, the public having taken unusual interest in the quarrel, the tendency being to side with the managers. The final outcome was hastened by the self-evident loss to the Herald, for it must be stated that in those days the Herald was at most a ten-page issue and very little advertising outside of the amusement columns prevailed. Maretzek, so it was rumored, had to offer apologies to the Herald before the latter would again print his advertising.

When the Soldene company was playing at the French theatre in 1874, New York was a maelstrom of political corruption; it was the hey-day of the "boodler," and William M. Tweed's escapades were the talk of the town. It will be recalled that he escaped from the Tombs, and the Herald perpetrated what was considered the most ghastly joke that has ever been indulged in by a newspaper in the world's history. One morning the entire first page and part of the second, in the news section, were devoted to a sensational article with headlines, as I recall them, similar to the following:

WILD ANIMALS ESCAPE FROM CENTRAL PARK
LIONS AND TIGERS LET LOOSE AND ROAM ABOUT THE CITY.
RHINOCEROS (Inference was of course Tweed) BREAKS OUT AND CAUSES INTENSE ALARM.
THE CITY IN A STATE OF TERROR.

Although the article was written to cover a space of about eight columns, its composition was such that not until one read the last three or four lines would it be possible to detect that a joke had been perpetrated, or rather attempted. At the end of the narration the following paragraph was inconspicuously inserted, to be

understood by the few who had sufficient receptiveness to comprehend it:

"The catastrophe above related did not actually take place, but its recital here will give some idea as to what would be the effect if such or a similar calamity were to occur."

As is above stated the Soldene troupe were at this time appearing at the Lyceum Theatre on West 14th street, in Offenbach's "Genevieve de Brabant," and in the famous gendarmes duet, which was the most popular gem of that work, the two comedians interpolated verses about the "Herald's little joke on the public." The uproar which these topical hits created was really the incentive that caused the inauguration of the era of topical songs, a situation that was quickly grasped by the then leading writer of travesties and burlesques, Sydney Rosenfeld, who evolved the most delicious satirical "take-offs" on the Daly productions which then prevailed. One in particular on "Pique," in which Fanny Davenport was burlesqued by a comedian named Harry Josephs in 1876, was absolutely the most laughable and yet artistic effort in the line of true travesty which the writer can recall. Author's Note.

On the morning in which the announcement appeared, New York City was in a state of turmoil. The wildest excitement prevailed. The streets were deserted; the few to be found out doors at all were either those who were familiar with the character of the recital or else they had read all of the article, including the few lines of contradiction at its close. Ninety-five per cent of New York's population were terror stricken and it was nightfall before the truth began to spread about, when, instead of laughter, as was expected, great indignation prevailed and it was a long time before the affair quieted down.

Fanny Rice who was reported to be married on the

day these lines are written, has been on the stage for over a quarter of a century. She began at the bottom, too, and passed through about as varied a stage experience as any artist has yet been credited with. It was in the opera of "Nadgy" that she scored her greatest success, at the Casino in this city. To name all of Fanny Rice's successes would be to relate the history of the Casino, and the writer regrets that the lack of space alone prevents this pleasant duty from being fully performed. Miss Rice toured the country from one end to the other, for many years, at the head of her own company in a musical comedy entitled "A Jolly Surprise," under the management of her first husband, Dr. Purdy, a man of much business ability, and who was much esteemed by his confreres in the theatrical world. In this comedy the versatile Fanny evolved a specialty with dolls, which was so generally amusing and so wholly artistic that it served her for a full decade in vaudeville, where she was ever a favorite, being one of the few artists to make the vaudeville plunge who were peculiarly fitted for that field.

Helen Bertram, who is at this time appearing in the vaudeville theatres and who was recently reported to have expressed her decision to retire permanently from the field she has so long graced with credit, has had one of those varied and extensive careers, which are recorded rarely. In grand opera Miss Bertram was conspicuous in the organizations of Strakosch, C. D. Hess and Emma Abbott; she has also headed her own company in this field. In light opera no artist, past or present, has had a more enviable record, and it would be impossible to mention all of the many roles she created in the days of Colonel McCaull and Rudolph Aronson. Her personality predominated wherever she was wont to shine, and let it be recorded that more than once has Helen Bertram appeared with distinction on the dramatic stage.

Only a few years ago she appeared in the city of St. Louis (where she is one of the greatest favorites always) at the Suburban Gardens in a repertoire of the highest type of distinctly dramatic works, and here she was accorded by far the largest honorarium that she has ever been paid in her entire career. Miss Bertram has been thrice married; her first husband was Signor Tomasi, a conductor of renown who was prominent in the days of "Honest little Emma" Abbott.

The writer recalls Tomasi's enthusiasm over his prima donna wife of those days, and the separation of the two is one of those inexplicable mysteries which a historian is not called upon to unravel. Miss Bertram became the wife of that intense actor, E. J. Henley, in the late 80s, and undoubtedly it was the influence of Henley and Miss Bertram's third husband, E. J. Morgan, whom she married some time after Henley's death, that caused this operatic artist to become so prolific in distinct dramatic work.

There was much that was coincidental in Miss Bertram's marriage to her two actor husbands. Henley and Morgan not only resembled each other greatly, but they were of similar artistic mould, both being intensely dramatic; their temperaments were uncommonly similar, even to the extent of possessing similar habits.

There is no duty that the writer has to perform which is so pleasant as the task of recalling some of the artists of grand opera whose names are on the verge of becoming obsolete. Eugenie Pappenheim is rarely heard of nowadays, and yet her vogue was not so far back. Throughout the 80s Madame Pappenheim was in her zenith, and at all periods of her remarkable artistic career she was one of the most imposing figures in the history of grand opera. Although she sang principally in German opera and gave to that precarious field much of its

needed stability, still in Italian opera she was just as potent and the Academy of Music has been the scene of her greatest triumphs. Her Leonora in "Trovatore" has never been surpassed.

The vogue of Pappenheim preceded that of Lili Lehmann and was similar in scope and achievement. To mention, in passing, that the students of a certain conservatory in this city enjoy the benefits derived from her finished technique and exquisite art, is equivalent to the statement that it is unnecessary for our aspiring singers to journey abroad for artistic tuition. Certainly with such superb exponents of the vocal art as Emma Thursby, Eugenie Pappenheim and Signor Carbone in our own midst and with the erection of new opera houses in the medium sized cities almost a certainty in the next five years, there will no longer be the incentive for our ambitious singers to undergo the hardships and expense of a sojourn in Europe in order to accomplish their desired object.

A word about the advantages all classes of endeavorers in the field of music and the drama to-day possess, would not be seemingly amiss. Even Oscar Hammerstein, great though his achievements have been, must confess that he is laboring in more propitious times and under conditions much more favorable to him than those which surrounded his predecessors like Abbey, Mapleson, Strakosch and Grau. Salaries of $1,000 a week for stage workers are now so common that they can be credited to hundreds of players. In vaudeville, salaries of from $500 to $3,000 a week are in the majority, and it is possible for engagements to cover fifty-two weeks in the year, in the best theatres of this class. No matter what may be said or threatened, these figures keep on increasing, whether there be competition or not. The oft heard statement that one hears, to the effect that if William

Morris were defeated in his present competition with the vaudeville "syndicate" salaries would at once go tobogganing, is a fallacy. There will always be competition, though the era of decline for vaudeville is always possible but not probable. Even if competition were thwarted for a time, and even if the much dreaded catastrophe of William Morris' advent in the "syndicate" ranks should occur, there would still be competition of the most vigorous kind, and that, too, among the managers affiliated with the very syndicate. There have always been and always will be internal dissensions in these affiliated groups of business men, and jealousies are brought about by the priority which one manager obtains over another in the allotment of "headliners" and great attractions; and for this very reason the writer wishes to qualify his statement in regard to the so-called theatrical syndicate of which Messrs. Klaw, Erlanger and Hayman are the head, in that, while as has been stated, there has not up to this time been a single break in their ranks, nevertheless, recent developments would indicate that an upheaval is always possible. The recent accession of three theatres to the already notable local possessions of the Messrs. Shubert, together with the known ambitions of these young and truly marvelous amusement providers, and the added fact that in a single conference and almost with the stroke of a pen, they were enabled, recently, to bring a chain of Western and Pacific Coast theatres of the smaller class into their fold for booking purposes, render it quite hazardous to prophesy as to the future relations between the present business institutions of the theatre in America. But it will be safe to assume that as long as Abraham Lincoln Erlanger has his health and has the disposition to maintain the unique structure which he has built up in the last twenty-five years, just so long will he be the commanding figure in the the-

atrical world, and the firm of Klaw and Erlanger, of which Mr. Klaw, reticent though he may be, is an equal factor, will survive and expand.

It is the known qualities of Mr. Erlanger which bring this statement from the writer. He has more than once shown what a general he is; no crisis ever came that he was not equal to. Though he has enemies galore and is naturally of a combative temperament, it is his innate honesty and supreme loyalty that has always gained for him the endorsement and support of his many associates. It is when Erlanger is silent that the worst can be expected, and, as I heard one of his arch enemies express it but a few days ago, "He doesn't know when he is beaten. His very silence is evidence that he is up and doing."

Miss Billie Burke, who is now a star of the first magnitude under the Frohman banner, has the unique distinction of having been discovered in London, where she found great favor before she was known to fame in her own country. Her previous experience in this country was not of an important nature, and her rise has been so meteoric, and of so recent a date, that there is nothing to record here save the very fact itself.

Robert Edeson, whom Henry B. Harris has achieved so much success with, is a son of the late George R. Edeson, a player and stage director of renown in the period from 1870 to 1890. He was the power behind the throne with the late Colonel William E. Sinn, and had charge of the artistic department of all that manager's enterprises during the greater part of his career.

Edeson, Sr., was a comedian of great subtilty, and any role that he would assume was given an artistic touch that amounted to positive creation in the full meaning of the word. In Brooklyn he was so great an attraction

MAXINE ELLIOTT.

OLGA NETHERSOLE.

HENRIETTA CROSMAN.

MADAME NAZIMOVA.

BILLIE BURKE.

MAUD WINTER.
(Deceased.)

that any play with which his name was identified was sure of success.

The son, Robert, is hardly of the same artistic mould and his efforts are in a different field, but the Edeson qualities stand out in all of the representations in which the writer has been privileged to observe the younger actor.

When Julia Marlowe scored her great triumph in "When Knighthood Was in Flower," the play itself was so much of a factor that at least two other stars presented it in various parts of the country. One of these, Miss Grace Merritt, has scored so well in the role which Miss Marlowe created, that it has served as an inclusive vehicle for her starring tours for more than five years. This is a fine record for a strictly legitimate play and could only be achieved by an actress with strongly marked characteristics; that Miss Merrit possesses these to an unusual degree is not to be questioned. Her tours are constantly growing in the measure of financial reward, while each season the class of theatres and the territory allotted to her have been more important than the one preceding, until at the present time she is appearing in the very highest type of theatres in the largest cities of this country. This is indeed an achievement, and it cannot be long before this artiste finds vogue in the metropolis.

Fred Niblo, now one of the several who, with profit, combine lectures with illustrations in what are more familiarly known as travelogues, has a personality entirely out of the ordinary; whatever he may undertake, is quite likely to be successful. Here we have a man for whom the word "persistency" might have been coined; he has been, in the last fifteen years, everything from a struggling time killer to a manager of vast importance. His

rise, however, is wholly due to energy, and to an unquestionable possession of ability in almost any direction. He began in the early years of the present era of modern vaudeville. He started out with a clean monologue which was good without being great, for he received at the outset perhaps $50 a week, but he never was without bookings and thereby hangs a tale.

Niblo was a born advertiser, and when, in his struggling days, he began writing to the agents and managers for bookings, he was determined to obtain a response. He would send, first, a postal card, then a letter, and then he would increase the size of his envelopes until they were so large as to attract widespread attention; still he did not seem to obtain the proper response. Finally, perhaps in desperation, he sent his application to managers and agents written on his collars with the postage inserted, and on these he had a P. S. as follows: "If this does not bring me time, I will write on my cuffs next." Still no bookings for Niblo, at least not the kind he wanted. After a few days every booking office in New York received another application written on his cuffs, also containing a P. S.: "If this does not get me the time I want, I'll write on my shirt next." It was not necessary for Fred to go to that extreme. The threat was enough; ever after he was a leading figure in vaudeville and his rise has been constant. By no means, have all this man's ambitions been realized. He has been all over the world and is constantly conjuring up new ideas. His future will bear watching. He is but a boy even now. It is from such stock as Fred Niblo that another generation will look to for its new sensations. The writer has not met him a half dozen times in all and perhaps has passed fifty words with him in his life, but such observations as those here related are invincible.

Frank Bush also was wont to use extreme methods

to impress the booking agents, and to keep their attention in his direction. Occasionally he would return from a sojourn at the fisheries, a pastime for which he had much inclination, and would make a visit to the principal booking offices where he would relate his good fortune and the prodigious size and weight of his catches. This would naturally be followed by a request from the booking agent for a small portion of the comedian's captures. Bush would then hie himself to a fish market and purchase the largest specimens of fish obtainable and these he would send by messenger to the man whose influence he sought.

Otis Harlan reached the zenith of his career in the lifetime of Charles Hoyt and it was in the delicious satires that Hoyt evolved that Harlan was at his best. His greatest success was achieved in "A Stranger in New York," which had a long run at what is now the Garrick Theatre. This was undoubtedly the best of the Hoytian efforts and in the role of the Stranger, Harlan was so excruciatingly funny and his make-up, simple though it was, so wholly absurd that the piece had a phenomenal run, extending into the hot period without any diminishing results at the box office.

Thirty years ago the mere suggestion that a comic opera or even a musical comedy was to be produced by native composers and librettists, would have excited ridicule. The remote actual productions in this line were failures, though "The Little Tycoon" and "Evangeline" for special reasons did survive—but it was not thought possible, in that period, that men like Harry B. Smith and Reginald de Koven would become factors in their sphere; as effectively, too, as Offenbach and Gilbert and Sullivan did before them. The works of Smith and De Koven both collectively and when they individually were affiliated with others, have been invariably great

triumphs; "Robin Hood" was a far more substantial success than "Pinafore." Its endurance, too, with the public, was greater. "Rob Roy," produced at the Herald Square Theatre, was also a signal triumph. This operetta was produced by Fred C. Whitney, who, after the death of Col. John A. McCaull, became the leading light-opera purveyor in this country.

Raymond Hubbell, who has written the scores for many of the Messrs. Shuberts musical productions, came here from the West in 1903, wholly unknown. He chanced one day into the publishing house of Charles K. Harris, and began playing on the piano a number of the most melodious themes, the result of which was that he was sent up to the Shuberts' office with a letter of introduction that sealed his fate; he has been associated with this firm ever since. The first score from his prolific pen was "The Runaways" and, in collaboration with the late S. S. Shubert, he wrote "Fantana," which had great vogue in 1905-06.

John Stromberg, who provided the scores for nearly all of the Weber and Fields productions, was a veritable genius, and only his untimely death in 1906 brought his activity to an end. His successor at that house, Maurice Levi, was also a deft composer of light and entrancing melodies. Recently he has given more of his attention to the permanent orchestra which he has organized, and which is often heard in the city; but he has by no means abandoned his efforts as a composer.

Julian Edwards writes operas of a more classical character, and has a list of successes to his credit that will compare most favorably with some of the European celebrities who have obtained large royalties in all quarters of the globe.

There is a young composer relegated to one of the burlesque companies—his name is Sheppard Camp—who

will come out of his hiding one of these days. He certainly does write the most delicious gems, and many of them, too, with so little effort. He will find his place, undoubtedly, with one of the great producing firms. There is always a field for genius, and one has only to listen to the compositions of young Camp to foresee his future.

Bernard Macauley was born in New York City September 16, 1837.

He early became connected with the stage and at different times was a member of various stock companies in the South and West, being leading man for such well-known stars as Matilda Heron, Laura Keene and Lucille Western; he also supported Booth, Jefferson and J. W. Wallack. His Armand Duval in "La Dame aux Camelias," with Matilda Heron as Marguerite Gautier, was considered the best impersonation of the role that had till then been given. He originated the quaintly humorour character of Uncle Dan'l in "A Messenger from Jarvis Section," a rural offering that to this day is utilized by the many provincial stock companies which at this period are finding vogue.

In 1873 he built Macauley's Theatre in Louisville, Ky., where he established a notable stock company, and which was the scene of Mary Anderson's debut.

Macauley remained in harness until his death, which occurred in 1886.

Charles R. Pope, a brother-in-law of Macauley's, was born February 17, 1829, in a little village near Weimar, Saxony; he was quite young when his father emigrated to this country.

When about twenty, he joined a Rochester stock company in which his efficiency was such as to attract attention, and soon the large cities were open to him. He has appeared all over the country, representing Shake-

spearian and standard roles, twice supporting Edwin Forrest. His Othello, in German, met with instant success in every town that could then boast of a German theatre.

He was one of the foremost legitimate stars whose ability was universally recognized in the 70s.

He was associated with Ben de Bar, in management. He ultimately became interested in politics and was at one time United States consul at Toronto.

Miss Grace Filkins, who is now playing an important role in Charles Klein's play "The Third Degree," began her dramatic career as a child actress. She was for several years a member of the famous Augustin Daly company when it included such celebrities as Ada Rehan, John Drew, Virginia Dreher, James Lewis, and Mrs. Gilbert. Then followed a succession of brilliant engagements with Mme. Modjeska, Charles Coghlan, Rosina Vokes, and Otis Skinner. Miss Filkins also appeared as Sylvius in that remarkable performance of "As You Like It" produced by the Professional Woman's League some years ago. She has had the honor of being mentioned in the memoirs of Miss Ellen Terry as giving one of the three great performances of the play, the other two being those of Mme. Janauschek and Miss Mary Shaw. Miss Filkins has been appearing for several years under the management of Mr. Henry B. Harris.

Miss Clara Clemens, who is a daughter of the famous humorist and author, Samuel L. Clemens (Mark Twain), made her debut in Florence, Italy, in the month of April, 1904. She sang there twice in public with much greater success than has been accorded her in America thus far. In New York her first appearance was in the Olive Mead quartette concert at Mendelssohn Hall, in February, 1909. Miss Clemens, however, has sung throughout the United States in concert, but her metropolitan debut

C. LESLIE ALLEN.
As Sir Peter Teazle.

CHARLES POPE.

Players of a Dignified Period of the Theatre.

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proper is yet to be effected. Her voice is a contralto of much depth and resonance.

John Gourlay left the organization known as Salsbury's Troubadours long before the end of its existence, and with Louis Harrison starred in a travesty entitled "Skipped by the Light of the Moon," which had a long period of prosperity. Gourlay was born and raised in Detroit and was a light comedian of excellent calibre. Louis Harrison's career covers a period of nearly thirty-five years. He was a distinguishing feature of the productions made by Edward E. Rice in the 80's, and in "Horrors," "Revels" and "Hiawatha" he scored notably. He was also for a time at the famed Boston Museum, and his principal starring venture was in conjunction with his sister Alice Harrison in a musical play called "Photos," under the management of M. W. Hanley. Alice Harrison was a true burlesque actress and this is indeed a compliment, for burlesque, as understood in those days, was as difficult of representation as Shakespeare, or plays in blank verse, and few indeed of our present day favorites could hope to cope with the requirements of artists as the Harrisons were. Louis Harrison seems to have maintained an even status throughout his long career and he is seen in practically the same capacity at this time and with precisely the same results.

Selina Dolaro, who created the principal role in "The Snake Charmer," the opera in which Lillian Russell made her debut on Broadway in 1884, at the Bijou Theatre, was first heard at the Academy of Music for a single performance in "Carmen" with Colonel Mapleson's opera company, and a great Carmen was she. But Selina was temperamental to a great degree, and she quarrelled with the doughty Colonel over a matter of costume and her career as a grand opera star was cut short.

She scored her greatest success, however, in Offenbach's "La Fille du Tambour Major," which was presented by M. B. Leavitt on tour with a large organization and an eclipsing splendor of mise-en-scene.

Lawrance D'Orsay was born Dorset Lawrance, but was nicknamed the "Little Count D'Orsay" by his schoolmates, which name he adopted when entering upon a professional career and which has become characteristic of the parts that have for so long been associated with him.

He had a three-years' contract with Mr. Charles Frohman to appear as the King in "A Royal Family" at the old Lyceum Theatre. This was one of the most delightful roles he ever played.

Miss Annie Russell was the star, Charles Richman was the Prince, William H. Thompson was the Cardinal, and Mrs. Gilbert was the Queen Dowager. At the conclusion of the run of "A Royal Family," he was cast for a comparatively short role in "The Wilderness," and became a member of the Empire Theatre stock company. Here his artistic performance of a distinctly English role influenced Augustus Thomas to write "The Earl of Pawtucket," especially for Mr. D'Orsay.

Edgar Smith, who has written the librettos of a great many lasting successes in comic opera and musical comedy, was born in Brooklyn, New York, December 9, 1857.

He was a member of Daly's company and, about 1885, became associated with "The Dickson Sketch Club."

From 1886 to 1892 he was engaged as actor and librettist at the New York Casino and while there adapted "La Grande Duchesse," "The Brigand's Daughter," "Apollo," "Madelon," etc. During the same period he wrote and produced "You and I," "The Spider and the Fly," "The Grand Vizier," "The Merry World," "Miss

AUGUSTUS THOMAS.

MARTHA MORTON.

EDGAR SMITH.

H. B. WARNER

CHARLOTTE WALKER.

A group of playwrights and players.

SYDNEY ROSENFELD.

Philadelphia," and adapted "The Girl from Paris," "Hotel Topsy-Turvey," "The French Maid," and "Monte Carlo."

He wrote all the pieces put on at Weber and Field's Music Hall and at Weber's Theatre, during the period from 1896 to 1907. Other productions of his are "The Little Host," "Sweet Anne Page," and "Home, Sweet Home," "Mr. Hamlet of Broadway," and "The Merry Go-Round." His more recent adaptations are "The Girl Behind the Counter" and "Havana."

He is a member of The Mystic Shrine, The Lambs, The Elks and The Authors' and Composers' Society.

Travesties of a Travesty have always failed. In 1868, during the great run of "Genevieve de Brabant" at the Theatre Francais, a testimonial was tendered to Paul Juignet, then stage manager. The attraction was regarded as an extraordinary one, inasmuch as the Offenbach opera was cast with all the characters reversed, Carrier the Tenor sang Genevieve and Rose Bell appeared as Drogan, the page; Mlle. Desclausas was one of the gendarmes, while Gabel, the regular impersonator of the gendarme, appeared as what is to-day called a "Show Girl." The house was sold out a week ahead and fabulous prices were paid for seats, but alas! the gloom of the evening was intense. The appearance of each of the principals would cause an outburst of laughter and applause, but after this first reception the various artists proved tiresome, and the attempt was never repeated by Jacob Grau.

Ten years later, Maurice Grau was tendered a benefit by his many friends at the Academy of Music, when another effort was made on lines very similar to that above narrated. On this occasion Grau, with a vivid recollection of the disaster that had befallen "Genevieve," announced that the first act only of Offenbach's "La Grande Duchesse" would be travestied. Marie Aimee was Fritz,

Mlle. Minelli was General Boum, Mezzieres, the best opera bouffe comedian of any time, was La Grande Duchesse, while the inimitable Duplan attacked Wanda. Again the vast auditorium of the Academy was sold out at premium prices, but the failure was not less emphatic than a decade before. In the last thirty years this method of travesty has been entirely abandoned.

Frank Daniels, thirty years ago, was confining his activity to New England. He first became generally known in a musical company which was then called "The Jollities," and which produced an absurdity called "The Electric Doll." In this concoction Daniels displayed the same unique style which has always been his, though the many qualities which now seem so pronounced and constructive to his success, then failed to avail him to the extent necessary for lasting success. Charles Atkinson, a Boston manager of experience, was long identified with Daniels. It was when the little stubby comedian entered the field of comic opera that he made his permanent and lasting success. Daniels was the star who first scored with the operas from Victor Herbert's pen, all of these have had lengthy runs. As a matter of fact, it is doubtful if Daniels ever appeared in other than Herbert's operas since he became a star. His early vehicle, "Puck," could hardly be classed as an opera.

Emma Calve, in all the twenty years of her sustained fame, has undoubtedly found it possible to retain her potency with less study and with a more limited repertoire than any grand opera star that can be here recalled. Her career has been based on two roles—Carmen in Bizet's opera of that name and Santuzza in "Cavaleria Rusticana." Madame Calve has also sung in other operas in America, notably "La Navaraise," "The Pearl Fishers," "Hamlet" and "Mephistofole," but only in the first two has she been enabled to command the audiences which

would justify the large honorarium accorded her. In the last two of her operatic visits, the number of her appearances have been restricted by Mr. Hammerstein in line with this limited repertory. No impresario of the last fifty years has used better judgment in measuring the length of time that a celebrity may attract with a limited repertory. This has been clearly shown in the short term also allotted to Madame Nellie Melba at each of her three "guest" engagements at the Thirty-fourth Street opera house. It is the concert field that is mainly responsible for these conditions, for as long as it is possible for singers to earn double in concert, they are not likely to feel inclined to the extra exertion which is associated with the creation of new roles. For this very reason the forthcoming season is likely to unfold new conditions in the field of opera. Four opera houses, if not five, will, before the close of the present year, present Grand Opera in this metropolis in its highest form; and there is every indication that in at least two of these, more likely in three, French opera comique and opera bouffe will predominate. This is indeed a welcome programme, and if carried out faithfully will revolutionize the prevailing taste for meaningless musical comedy. Let it not be forgotten that in the New York of forty years ago, with a population one-fifth of what it is now, an opera bouffe like "La Grande Duchesse" would run upwards of one hundred nights, and "Genevieve de Brabant," sung in French, ran one hundred and fifty nights to enormous audiences.

Old-timers will recall the first visit of De Kolta. He was the most dexterious at strictly sleight of hand manipulation of any of the magicians of long ago. He was favorably received in Paris. Here he frequently came to the Eden Musee, and on his first visit to that

establishment was second only in drawing power to the sinuous Otero.

Powell was another of the strictly sleight of hand type, and he, too, was wont to appear at the Eden Musee.

It will be recalled that Henry E. Dixey, more than a decade ago, came forward at the Garden Theatre as a prestidigitateur, and with considerable success, though he did not long continue in this field. He appeared in his Adonis costume, presenting a very striking appearance. One of the most interesting features of his performance was the turning of the stage into a dressing-room and the audience was permitted to observe the comedian in the process of making up for his portrayal of Henry Irving, and a startlingly true likeness it was.

Thirty-three years ago Harry Lee, who has been associated with Klaw and Erlanger ever since they first started in as booking agents, was travelling through Canada with Prof. McAllister, a magician, who was the pioneer of the Gift Enterprise type. McAllister was a firm believer in the principle that Phineas T. Barnum knew whereof he spoke when he said: "The public likes to be humbugged."

McAllister must also have been wealthy, for he conceived more plans to deplete the public purse without giving any return than anyone I can conjure up recollections of.

Early in the year 1867, an avant courier swept into Louisville, Ky., and secured a lease of the Mercantile Library Hall, then the only place of amusement in that city, for a single evening. This agent at once placed, all over the city and in the suburbs of Louisville, large posters, on which was printed:

HE IS COMING!

Not another word of announcement was made, and after a few days, when excitement began to run high, these bills were replaced by others, reading:

HE IS HERE!

Two days later the excitement was intense. However, on the afternoon of the second day, the posters were again replaced by ones reading:

HE WILL BE AT LIBRARY
HALL TO-NIGHT!

About 7 p. m., on this particular evening, a young man took possession of the box-office in Library Hall, and soon a crowd began to gather, by seven-thirty the streets were blockaded, and at a few minutes before eight, it was impossible to squeeze another person into Library Hall. The paste boards sold for fifty cents each, and the audience contained an even division of the sexes and in an exceedingly anticipatory mood; at a quarter after eight the curtain rose. On the stage a beautifully painted canvas covered the entire breadth of the space inside the proscenium arch, this canvas was at least eight feet high and twenty feet wide, and the painting was in several colors, each letter being ornamented artistically. The sign read:

HE HAS GONE.

That consternation was the result of this display need not be here told. It was however found that no crime had been committed, no promise had been made.

Robert Heller, with his sister Haidee, had his own theatre for magical entertainments as long as he lived. He took the little Brougham Theatre, the site of which

afterwards was the Madison Square Theatre. Later he went to Broadway and Waverly Place and opened Heller's Wonder Theatre at what was the Globe Theatre, 730 Broadway, where the Werrell Sisters had a long vogue. Here he decided to attract the public by strenuous advertising, so he placed all over the city and for twenty-five miles outside the city, large posters which read as follows:

GO TO HELL er's Wonder Theatre.

The announcements were conspicuous and telling—Heller drew great crowds even to the downtown resort. He was of the type of real showmen who, a generation ago, had to do with matters of the theatre or the amusement world.

The advent of Kellar came long afterward.

Alexander Hermann was undoubtedly the most prosperous and surely the most popular magician of the last fifty years. It was in the early 80's that he began to survive the difficulties and the prejudice he at first encountered. From 1885 until the time of his greatly regretted demise, Hermann was the one and only prestidigitateur who could obtain booking in the theatres of the very first class, and he was able to fill these as well as any star who came supported by a large organization. Hermann had many assistants; it was not all profit with him. He was a veritable first nighter at the theatres and operas, and had a large clientele of friends. If all the persons whom he aided were here chronicled, few of the powers that to-day are prominent would be lacking in the recital. It may be said of him that he was the one magician to raise the art of magic up to the plane of the

modern theatre, and no one has taken his place to this day.

Alexander Hermann was perhaps the best and most successful of the magicians of the last half century which also included Augustus Hartz and Robert Heller; all the others were in a different class. Though the career of Kellar is of such recent date and is so generally known that it is not to be recorded here other than to observe that he amassed a fortune by his work, and that his performance was wholly original and has not been duplicated. Alexander Hermann was the grandson of "Hermann the Great," and was a tremendous box office attraction and a good manager; his wife, Adelaide Hermann, is a still better one, and to her thrift was due the fortune Hermann had saved, though in the rebuilding and management of "The Morgue" to which I have referred quite often, he lost a great portion of it. Hermann was a great believer in printer's ink, and his business manager Edward Bloom, now associated with Julius Cahn, was given carte blanche in this respect.

The widow of the great magician, who also inherited his fortune, was not only an excellent business woman but also was one of the most beautiful women in the world; and to this day with that industry for which she was always noted, she receives from $400 to $500 a week salary, by the presentation of an act of legerdemain in Vaudeville.

Adelaide Hermann, then known as Mlle. Addie, was doing a novelty act with Schumann's Transatlantiques, a Variety Combination that toured the world thirty-four years ago. To see her to-day either on or off the stage one would believe this impossible and yet people will prate about the life of the stage worker. There are no better preserved women to be found anywhere in the world than upon the stage. The majority of the famous

stage women of to-day show no sign of the public's waning interest; there is no outward indication that their careers are coming to a close and yet nearly all of these were actively engaged a quarter of a century ago.

It is fully twenty-five years since Julia Marlowe was seen first as a tragic queen; it seems but yesterday. But who is there that grows old more gracefully than the favorite of the stage? If Lillian Russell twenty-five years ago looked any younger than now, the difference was not very marked and if there is any woman in the world who takes better care of herself and preserves her youth with more vigor and caution than she, the name is not here recalled.

Patti is now sixty-five, and yet when she sang at Albert Hall in London a few months ago, she was just as lithe and gay as ever, and her physical contour showed absolutely no sign of the slightest languor or lack of symmetry, and yet the diva has her glass of wine at dinner, and, why deny it, when she is not singing, or about to prepare for singing, she smokes the daintiest cigarettes. When I was at "Craig Y Nos," where, with Mrs. Grau, I spent two days, I was a witness of la diva's art in the smoking of a cigarette. Patti, the divine one! There are no rules of life that she does not obey and for this reason it is impossible to conceive when she will really terminate her artistic career. Even another "farewell" American tour is threatened.

Howard Thurston, prestidigitator, was born at Columbus, Ohio, July 20, 1869, son of William and Margaret (Cloud) Thurston, of English ancestry, and nephew of former Senator John M. Thurston. His parents intended him for the ministry, and in obedience to their wishes spent five years at Moody's School in Brookfield, Mass.; but a book on magic bent his inclinations towards the stage instead of the pulpit.

His success in his chosen vocation was phenomenal, which led to engagements in New York City, London, and the principal European cities, and he holds the honor of appearing before four crowned heads—King Christian, King Edward, King George of Greece and the Czar of Russia—at one time at an impromptu performance at Copenhagen.

In 1904 Thurston made a complete tour of the world, visiting Australia, Japan, China, the Philippines, India, and Continental Europe, appearing before thirteen rulers of nations, which established the young American as the greatest magician in the world.

In 1907 Thurston was an associate star with Kellar and toured the United States, and upon Kellar's retirement, in 1908, accepted the mantle of magic from his worthy predecessor, which he has since worn with honor and success.

Augustus F. Hartz, present manager of the Euclid Avenue Opera House in Cleveland, Ohio, was born in Liverpool, England, September 8th, 1843.

Gus Hartz won his first laurels as a magician, and one of the world's greatest, too, was he. It was at the Young Men's Christian Association Hall at 23d Street and Fourth Avenue that he made his professional debut as a prestidigitateur in September, 1863.

The writer was attending public school in the vicinity and was present on the occasion noted. Gus had been apprenticed to his elder brother Joseph who was one of the first magicians to give public entertainments in America. He learned to become proficient in this field of endeavor. The brothers were three, the youngest, George, now a member of the New York stock exchange; together they maintained, for many years, a store for the sale of magical apparatus at Fourteenth Street and Broadway.

George was never a magician, but he travelled with his two brothers throughout the world and acquired sufficient knowledge of legerdemain to enable him to open, on his own account, a store for the sale of magical goods under the St. James Hotel, one of the city's popular resorts, on the site of the St. James Building.

Gus Hartz quit the field of magic in December, 1879, and settled in Cleveland, Ohio. There he entered into the real estate business but, after two years, was induced to lease the Park Theatre in that city, which was run in opposition to the Euclid Avenue Opera House, owned by Mark Hanna and managed by his cousin, L. G. Hanna. Hartz's energy and ability were sufficient to attract such stars as Henry Irving, Mary Anderson, and Edwin Booth to the newer house. The Park Theatre was destroyed by fire exactly eleven weeks after Hartz had opened it and this ruined him financially. Nevertheless, before the ashes of the burning playhouse had cooled, its unfortunate lessee had succeeded in obtaining a long lease of the Euclid Avenue Opera House. All of the magical apparatus which Hartz had stored in the burning theatre were destroyed; this was the means of ending, for all time, his career as a magician.

He is still the manager of the Euclid Avenue Opera House, one of the best managed playhouses in this country and occasionally he has assumed other managerial tasks, being at one time, one of the many managers of Richard Mansfield, and it was he who first produced Milton Royle's play "Friends" which proved so very successful for all concerned.

The advent of the "Knocker," as the traducer has been dubbed, was of very ancient vintage, and at no period that can be recalled was this personage wholly absent from theatrical life. John D. Mishler, the old-time manager, new retired, used to say that it was necessary to die

to be worthy of praise from one's brethren of the stage, and he further extemporized thus: "If one-half the nice things that actors say of one another after death would only be accorded them while they are still with us, the words of eulogy would have a truer ring to them."

George Cohan comes of a theatrical family. His father is Jerry Cohan and his mother, Helen F.; there is also a sister Josephine. The Cohans originally had one of those Hibernicons which were prevalent a quarter of a century ago. At the age of three, George was already a dancing wonder, and at five he was, in addition, a violin prodigy. Although he is now just thirty-two years of age, he was prominent all through New England twenty-five years ago. He was born in Providence, R. I., in 1878, and fifteen years later his genius was manifesting itself in various directions. He it was who became the power behind the throne of many of the famous monologists who, from 1890 to 1900, poured rapid-fire talk at their audiences. Lew Dockstader never failed to credit George with the ammunition which he, as a prolific writer, provided the great minstrel with. When the four Cohans began to "play dates," their salary was anywhere from $200 to $350 a week, and it did not exceed $500 during the first few years of their activity. Suddenly the extraordinary dancing of both George and Josephine began to tell. It has always been a source of wonderment to the writer how they ever were compelled to wait a day for honest recognition, for the incomparable dancing of these two has at no time been equaled. However, a decade ago, the four Cohans were selected as the choice of a Western manager, J. J. Murdock, who had extensively advertised that he would pay $3,000 a week (for one week only) for the best vaudeville act offered him, to be presented at the Masonic Temple Roof Garden in Chicago. It was through this engagement and the attendant publicity that

the vogue of the four Cohans reached its zenith. Then came the ambition to become a star, in which it is only creditable to the rest of the family to state that they encouraged him finally. As a result, "The Governor's Son" and "Running for Office" were evolved and both were successful. George Cohan had previously written sketches and songs galore. These were produced so rapidly in vaudeville theatres that his sudden determination to withdraw from this particular field was regarded almost as a calamity by variety managers and artists alike. Then he met Sam Harris, with whose name his later achievements have been associated, which achievements are matters of public interest and every-day discussion.

"Out of the Nowhere, the place distant from the source of theatrical fame, a genius came last night to stir and stun an audience by the marvelous power of his acting. In an instant he proved his greatness." Thus wrote a Chicago critic on the memorable night when Walker Whiteside began an engagement in that city, early this season, in Israel Zangwill's "The Melting Pot," an engagement that was to last much longer than any serious drama had ever held in the Western metropolis. This wonderful actor has not yet been seen in New York in this Zangwill masterpiece. The West has been loath to let him go. Eighteen years ago, this same Walter Whiteside, then a mere lad of seventeen, a boy prodigy, astounded and completely captured first Chicago, and then New York. As the rediscovered Whiteside, an artist more mature, more experienced, may again be expected to prove a sensation. Most of the seventeen years that elapsed between Whiteside's appearance as Hamlet at the Union Square Theatre, New York, in 1891, and his emergence from practical oblivion in "The Melting Pot" in Chicago this season, were spent at the head of a reper-

toire company of his own, which entered on a "barnstorming" tour, playing territory few attractions ever visited, yet giving superb performances of classical plays, among them "Hamlet," "The Merchant of Venice," "King Lear," "Othello" and "Richelieu." He was practically unheard of in the larger cities, save when a traveling salesman mentioned the fact that he'd seen a "dashed fine actor" at Greenville, Ind., or some other place not worthy of geographical mention. Liebler and company claimed Whiteside for the larger cities two years ago, and now that they have furnished him with a play that is universally acclaimed, wherever it has been seen, as the biggest and noblest dramatic work of years. There can be little question that the metropolitan appearance of Whiteside in "The Melting Pot" next season will prove an epoch-making event in the history of our drama.

Lucy Weston, America's adopted favorite, who is now a reigning favorite, has been on the stage since she was ten years old, in which time she has played many parts. Her first professional engagement was in a pantomime called "Cinderella," as one of the good fairies. After a season or so in pantomime she had a speaking part in an English racing play called "An English Rose," in which she essayed the role of stable boy. A real American blood and thunder play was the next attraction to come along to need her services; Miss Weston decided that musical comedy was more in line with her unusual talents and abilities, so she engaged herself to George Edwardes, the London musical comedy producer, and played the title role, Jack Shepard. Singing in the English musical halls followed, and her success here was instantaneous. Last Christmas she came to this country for the first time for the vaudeville managers, but after a few weeks she was engaged, as a special feature, for the "Follies of 1907." She continued with that organization

all last season and also played in its successor, "The Follies of 1908." The vaudeville managers have again captured the little comedienne, and she is now creating a sensation with her lyrical advice songs.*

No matter what Ada Lewis has done since her New York debut as Kitty Lynch, "The Tough Girl" in "Reilly and the 400," in December, 1890, that one characterization will be indissolubly connected with her name. A practical nobody in San Francisco, Ada Lewis was induced to brave a trip across the continent to join Mr. Harrigan's company, by the promise of a weekly salary of $20, a sum that seemed enormous to her then. Her success was instantaneous. From that time on Ada Lewis has created a gallery of eccentric types, invariably scoring the individual hit in the production in which she appeared. This season she is awarded stellar honors for the first time, despite the fact that the most eminent dramatic writers in the country have been long urging managers to take advantage of her gifts and popularity. Her first vehicle is called "The Head of the House," and is by Edward Waterman Townsend (the author of "Chimmie Fadden") and Frank Ward O'Malley, the most popular and, according to no less an authority than Arthur Brisbane, the most able of journalists. With a play written by men so competent to fit her with a suitable part, Miss Lewis' starring career should begin auspiciously.

Twenty-five years ago, in the spectacular productions of that period, it was noted that the actress who was called upon to appear in imposing roles of display, could really act. She was not a "show girl" as is the case today, and in burlesque, then a fine art, by the way, all the well-known leaders of the Lydia Thompson company

*Miss Weston is now appearing in "The Candy Shop," a Dillingham production.

were excellent actresses; and their after careers clearly established this.

Lizzie Kelsey, who was the Stallacta of "The Black Crook," was a consummate artiste.

Then there was Nellie Larkelle, who had the true spirit of burlesque, as did Adah Richmond.

Where have we to-day on the whole length of the "Great White Way" another Eliza Weathersby?

Although Pauline Markham was not conspicuous from an acting point of view, she was an ideal Stallacta, and in her earliest visit was about the most ravishing display of loveliness that one could possibly conceive of. Miss Markham afterwards became a strictly legitimate player, and her career took on many vicissitudes as it progressed, but at no time that the writer can recall has she ever failed to exhibit her charms gracefully, if indeed it cannot be said that as an actress she always scored, at least she improved; and in the dual role of Lady Isabel and Mme. Vine in "East Lynne," the portrayal was praiseworthy from every point of view.

Rose and Olive Rand were burlesquers and dancers thirty-five years ago, and afterwards became players of prominence.

Emily and Betty Rigl were actually premieres in ballet. Often Emily, who now has risen to emotional heights and who has had a notable dramatic career, and her sister, danced in opera spectacle and burlesque, under the name of the Rigl sisters. Emily, next to Clara Morris, was considered the best emotional actress in America less than ten years ago.

At the present time and for six years previously, vaudeville audiences have been listeners to a singer who possesses a voice and methods that should entitle her to longevity on the grand opera stage. Edith Helena is

here referred to. What a struggle has been hers! Six years ago this remarkable singer tried to obtain a hearing, and the experiences she passed through and the persistency she has displayed, would be worthy of a lengthy recital. Suffice to relate that fortunately her exploitation became finally possible through much ingenuity on the part of her husband, a Mr. Jennings, who, being an old newspaper man, evolved a plan of publicity for his wife that had the effect of attracting the managerial attention; and Edith Helena's salary rose from nothing to $300 a week. The method used by Mr. Jennings was to cause illustrated articles to appear in the press and magazines in which the throat of the singer was scientifically theorized upon, also a scale of high notes was used. Only four singers of world-wide fame were credited with ability to reach a certain note; first came Nilsson, then Patti, then Yaw and finally Helena, who was credited with being able to sing the highest note that ever came from a human throat. This was the manner in which one of the greatest high soprano voices in the world and its possessor were exploited, and that too through sheer necessity. After a year in America, Madame Helena went abroad, where her vogue was far greater than here, and on one occasion, in Spain, an impresario, hearing her in private, signed a contract to pay her $500 a night in American money, to sing in grand opera; which was accepted.

The purpose of these lines is to state that it is the author's belief that in this artiste some impresario has a "find"; but a proper course must be pursued. Two years at least should be devoted to artistic perfection, and if Edith Helena has the benefits of the advice and tuition of a Jean de Reszke or a Mathilde Marchesi, then indeed in two years, or perhaps three, a veritable coloratura will be heard in grand opera.

Rose Melville was born in Terre Haute, Ind. Her father was a Baptist minister who held meetings in the country districts where the family lived, and Miss Melville became much interested in the girls of the farms and small towns, closely noting their pathetic struggle with awkwardness when in company of other people; and from these observations was evolved the character of Sis Hopkins, which seems destined to go down in history, hand in hand with Jefferson and his Rip Van Winkle.

Miss Melville is an exceedingly conscientious actress and bears herself with the same freshness and earnestness that characterized her work during the early runs of the play.

It will be recalled that Patti on her last tour here sang an American ballad entitled "The Last Farewell." It will no doubt be interesting to state here just how this song came to be rendered by her, and in justice to her honored name and great fame, though I am in no way obligated to vindicate her, it is through a sense of all round vindication that the story must be told here. In the contract which I held with the diva for this "farewell" tour a clause existed giving her the right to select an American Ballad, to be sung as an encore. It so happened that at the time that the preliminaries of the tour were being arranged I had my office in the suite maintained by Charles K. Harris, a music publisher who has made a large fortune through writing ballads that reach the heart.

When Mr. Harris heard of the clause in this contract, he expressed a desire to write the ballad and as I have always felt that if Harris had so chosen, he might have reached eminence as a composer, I commissioned him to write one, which when completed was sent to the diva, and promptly returned, found wanting as to words and

music. Reluctant to hurt the feelings of the ambitious composer of "After the Ball" I kept from him the knowledge here expressed, but cautioned him to rewrite the song and raise its artistic level or the case would be hopeless. And as he knew I was going to "Craig Y Nos" to visit Patti, Harris set about to improve the work and handed it to me just as I was boarding the "Lucania" for Liverpool.

To be brief I shall only state here that Mrs. Grau and myself pleaded the cause of the American Balladist throughout the length of our stay in the Patti Castle. The diva, despite her gracious hospitality to us, declined in the most emphatic terms, the matter seemed hopeless; but I could not bear to think of Harris being disappointed. I wonder if when he reads these lines, he will appreciate that which, till now, at least has been wholly misconceived. As we were about to depart for America, the diva in bidding us farewell, thanked me for the visit and said: "You are paying me $1,000 more a night than I ever had before not to speak of the other gratuities, what can I do for you in return? Ask me what you will and it shall be granted."

I thought for a moment, and then, somewhat nervously I am told, began to stammer out that if she would only sing my friend's song just once, I could think of no favor that she could grant, that would make me so happy.

Patti frowned and then frowned again. It was probably two moments before she spoke. Finally she said: "I will send you a despatch to the ship at Liverpool with my decision." Thus we took our farewell of the Baroness Cederstrom, and were soon on our way to London where a couple of days were spent ere our departure for Liverpool. On arrival there, promptly going on board the steamer, the same one we came over on, the "Lucania," as soon as we reached our stateroom, the purser handed

ADELINA PATTI AND BARON CEDERSTROM.

me a despatch which I opened with trembling hands. It was from Patti, and read as follows:

"Will sing 'The Last Farewell' subject to business arrangements with the composer, satisfactory to me.

"Patti."

And now the public may know just why the greatest cantatrice of the last fifty years, if not of all time, persistently sang "The Last Farewell" at every one of her forty concerts in America in 1904.

A singer of whom little is heard nowadays, yet whose renown was of the greatest was Ilma di Murska, one of the greatest artists that American music lovers ever heard, and a coloratura soprano whose equal is not to be heard to-day in any opera house in the world. Di Murska however, did not prosper to the extent that Nilsson, Lucca and Gerster did. These are mentioned because they were companion singers of the illustrous Hungarian. Di Murska, however, was received with great acclaim in Australia. One of the greatest lyric organizations ever heard in the world, was the one headed by Lucca, Di Murska and Tamberlik. Max Maretzek was the entrepreneur who directed this remarkable array of stars, and the extraordinary furore which they invariably created, is the best evidence that the musical public of all ages at least, as far as America is concerned, were fond of worshipping at the shrine of celebrities. The ideal cast in which Maurice Grau reveled in the days of the de Reszkes, was just as desirable forty years ago as now.

Who, of those who can recall the "Trovatore" at the old Academy on 14th Street, with Theodore Wachtel, Parepa Rosa, Charles Santley and Adelaide Phillips, will deny that the progress of opera has after all been greatly at the box office? Three dollars was the very highest price for seats even for a Nilsson or even for a great cast, now $10.00 is asked to hear two singers of the highest

rank, such as Melba and Tetrazzini, and if Caruso and Melba were to sing in one evening, there is no price that seats would not bring; yet opera goers of the 70's and also of the 80's heard the greatest cast for $3.00 for the best seats.

A company which included Nilsson, Torriani, Cary, Campanini, Capoul, Maurel, Nanetti, all at their best, was surely a delight, and one can never forget the "Aida" which these matchless singers rendered at the Academy of Music thirty years ago. The best seats were $3.00.

Of the dramatic stars who began at the top of the ladder there were, of the gentler sex, just three—Mrs. Leslie Carter, Mrs. Lillie Langtry and Mrs. Potter. All three began their stage careers with the same incentive, and all because of publicity created in their social lives. Of the three, Mrs. Carter reached a high pinnacle of fame and artistic promise through the great interest David Belasco took in her development. And yet in the two years that he has been absent from her directorate, her achievements have had little to record. It cannot be fairly said that all the good accomplished has been lost through Mr. Belasco's elimination. A new play presented by Mrs. Carter before a metropolitan public, would quickly determine the present status of this much discussed player. Mrs. Carter's first triumph was in "Miss Helyett," an opera bouffe that had great vogue in France; this successful appearance closely followed her failure in "The Ugly Duckling."*

Mrs. Langtry never assumed much and although her business ability was uncommon, her progress on the

*Before these pages went to the press, Mrs. Carter had appeared in "Kassa" at the Liberty, January, 1909. In this play she has scored a noteworthy triumph, giving unmistakable evidence of her aforetime charm and power, her art mellowed and brightened to a great degree.

stage was brought about through much persistency and patience. The "Jersey Lily" nevertheless amassed a large fortune as a stage queen and her potency now is not exhausted. Last year, for a salary of $2,500 a week, she presented a "Thriller" on the vaudeville stage in the shape of a serious sketch.

Mrs. Potter's debut on the professional stage took place at the Fifth Avenue Theatre; a few weeks ago the same actress, after an absence of fifteen years, was heard in a vaudeville monologue. Mrs. Potter at her debut in "Mlle. de Bressier" made about as positive a fiasco as the New York stage ever recorded; but improvement came with her progress, her best work being achieved with Kyrle Bellew in Mr. Abbey's noteworthy production of "Antony and Cleopatra." Here the society actress really gave promise and her work was by no means unworthy. It is believed, however, that Mr. Bellew was responsible for the interpretation of this one character. At any rate the revival was successful and ran at Wallack's Theatre nearly an entire season.

Mrs. Carter it will thus be seen is the only one of the three erstwhile society queens whom vaudeville has not yet captured. It is needless to dwell further on the subject, save as an illustration of the vast changes which time has perpetrated and it is very doubtful if at this time a public could be created, in sufficient numbers for similar enterprises with those just recorded. It would not be possible in 1909. The progress of the stage in this respect has been clearly established, even in vaudeville the day has long since passed when a reputation accomplished through sensationalism can be paraded with impunity.

In Augustin Daly's company from the very outset of its existence three players were enlisted who rarely were seen on any other stages than that of the author-manager, and never from choice. These were James Lewis, Charles

Fisher and Mrs. Gilbert and despite the fact that Mr. Daly's company was composed of many members who were with him almost as long, these three were wont to express his sentiments so clearly that they would be apparently lost in the employ of any other manager. It was rare indeed that Daly presented one of the old comedies, but when he did, such a cast as he would have to interpret them—Who can ever forget the Daly representations of "London Assurance" or "The School for Scandal?" Yet the Daly productions of "Pique," "The Big Bonanza," "Needles and Pins," "Divorce" and "7.23-8" availed the three distinguished actors named quite as emphatically.

Mrs. Annie Yeamans has outlived all but one of her talented daughters; to-day only Lydia Yeamans is alive, Jenny and Emily having passed away recently. Jenny Yeamans was as talented as Lotta, but in some way she failed to reach great stellar fame though at one time she headed her own company and with some success. Jenny was one of the mainstays of Edward Harrigan in the days of the "Mulligan" series of plays, and even when he came uptown to the Park Theatre and to his own new house, now the Garrick, she was invariably with him. Emily appeared in roles less prominent. Lydia had a salary of $350 a week and has had a vogue in vaudeville which covers a span of twenty years. Her delightful musical specialty, in which she was ably assisted by her husband, Frederick F. Titus, is always a marked feature on any bill. Of late it is rare indeed that Lydia Yeamans Titus is seen on the boards of our modern vaudeville theatres. Mrs. Annie Yeamans, however, appears with the piquancy and buoyancy of a veritable debutante, and her grace as well as her delivery is as faultless as in the 60's. Mrs. Yeamans holds to-day the cognomen of "Grand Old Woman of the Stage," having inherited the

JOHN DREW.

HENRY E. DIXEY.

JOHN HOWSON.
(*Deceased.*)

LOUISE SYLVESTER.

A quartette of players who have had long and honorable careers.

mantle from Mrs. Gilbert, and considering her fifty years' service and the unbroken series of important "hits" achieved by her, together with her extraordinary aptitude for artistic creation, it's well merited. There is not, at least, at this time any indication that her retirement is even in contemplation.

Miss Rose Eytinge who as these lines are being penned is en route from Portland, Oregon, to the Actors' Fund Home on Staten Island has been conspicuously before the public for more than half a century.*

In the famous stock company maintained by Messrs. Shook and Palmer at the Union Square Theatre, she was a shining light. Her most important success being in the title role in "Rose Michel," which ran for over one hundred and fifty nights in that theatre. Miss Eytinge was wedded to General George Butler and from this marriage issued one son, Frank Butler, a brainy and brilliant poet who at the age of twenty-five, when his career was about to develop greatness met a tragic death; it is to this calamity that his mother's premature retirement is mainly due. Mr. Butler but a short time before his sad death was married to Miss Alice Johnson, an actress of vast experience and great versatility whose career has covered a wide range from Grand and Comic opera to tragedy and farce. In a single season, at the Murray Hill Theatre, she was seen in a diversified repertoire, appearing in no less than thirty roles and running the entire gamut of the modern stage. At the present time Miss Johnson is appearing in the role of Comtesse de Champigny in the "Man from Home" at the Astor Theatre in this city.

In 1875 Bertram C. Whitney, then three years of age,

*Miss Eytinge has since left the Actors' Fund Home, and will resume her professional career.

may be said to have commenced his theatrical career, for as soon as he was large enough to do so, he became the official programme distributor to the patrons of his father's theatre in Detroit. His business acumen seems to have asserted itself at a very early age, for not long after he had secured the opera-glass privilege and was in business for himself at a time when other children were playing marbles. He afterwards was in the employ of his father in every capacity connected with a theatre—from lithographing to making calcium gas.

When he was but nineteen, the managerial end of the business appealed to him, and he was engaged as business manager and treasurer for Laura Schirmer Mapleson in "The Fencing Master," which at that period was the most important operatic organization touring America.

In 1890 he went to Europe as assistant manager and treasurer of F. C. Whitney's Wild America, the first and only Wild West show that has ever toured completely around the world. Returning to his home in Detroit in 1893, he assumed the active management of his father's circuit of theatres, together with a chain of nineteen theatres in Canada. In 1894 he assumed the management of Margaret Mather, and presented her in a massive and elaborate production of "Cymbeline" and later in Shakespearian plays, until her unfortunate demise a few years afterwards. He then became financially interested with his brother, F. C. Whitney.

He purchased the "Isle of Spice," and after spending over $50,000 on the production succeeded in making it one of the best paying musical attractions on tour. He secured "Piff, Paff, Pouff" direct from its solid run of eight months at the New York Casino, and sent the company on a tour that extended from Maine to California and back again.

Mr. Whitney to-day controls a vast circuit of theatres,

which includes the Detroit Opera House, the Princess Theatre in Toronto, the Whitney Opera House in Chicago, a new theatre in Ann Arbor, known as the Whitney Theatre, and the Owosso Theatre, Owosso, Michigan. He will send on tour his latest musical success, "A Broken Idol," also "A Knight for a Day," "The Isle of Spice," "The Show Girl," "King Goo Goo," a new musical comedy as yet unnamed, the book by Hal Stephens, and a new piece with Charles E. Evans in the title role.

He is also a partner in a Canadian circuit numbering twenty theatres; is a part owner in the Star Theatre, Buffalo; a stockholder in the United States Amusement Company, owning theatres in Boston and New York; he is interested in several billposting plants in different cities, and has the most complete establishment in the world for making theatrical productions, a four-story brick building, located at Woodward and Selden Avenues, in Detroit, occupying a floor space of twenty thousand square feet, where he has constantly employed a corps of scenic artists, carpenters, electricians, property men and costumers. All of the productions are made under his personal direction, and Herr Gus Sohlke is engaged by the year as general stage director, in order to enable him to keep the performances of his various attractions up to the Whitney standard.

J. M. Hill originally was a Chicago merchant. In the early 80's he became convinced that Denman Thompson as "Uncle Joshua" could be developed into a veritable gold mine. Eventually Hill brought Thompson to the 14th Street Theatre in this city, and the writer recalls that this typically Yankee showman was the first to see the possibilities of natural homely acting on the stage. "I will sit down and wait for the public till it comes," said Hill, and he had to wait, too. For three months empty benches were in the majority. Then Hill sprang

his coup. He took an entire page in every newspaper in the city, reproducing in each an eulogistic tribute to Thompson and the play which the New York Herald had bestowed upon both after they had been for many weeks at the 14th Street Theatre. However, the business jumped immediately to capacity, and for many months thereafter seats could only be had at a premium or by being purchased a month in advance. Hill used original methods with all of his atractions. He developed Margaret Mather into a great attraction, but somehow he seemed to be unable to hold his attractions for any great length of time.

"Kit" Clarke was general manager of M. B. Leavitt's attractions in the 70's. He was a man of literary attainments. He left the theatrical business about twenty years ago and has made a fortune in the jewelry line. He is now located in Maiden Lane. J. H. Surridge, also a Leavitt employee of the distant past, left the stage world many years ago and accumulated wealth by embracing the opportunity which the demand for quick lunch restaurants created a decade ago.

John Goodwin, of the Goodwin Brothers, who publish and have for twenty years published the recognized Turf Guide, was, thirty-five years ago, one of the highest salaried men in the business department of theatricals. He was advance agent for Marie Seebach, Amiee and others, and he was a man of much education and was thoroughly illustrative of the class of advance agent which was accorded more compensation in olden times than is to-day paid, even with all the vast progress otherwise.

James Foster Milliken, now a prominent lawyer, was, in the 80's, a well-known playwright, and also a manager. He was then known as "Colonel" Milliken, and it is recalled that he adopted the French Vaudevilles in which

Anna Judic had achieved fame, and in two of these—"Niniche" and "Madame Boniface"—Milliken secured Madeline Lucette for the title roles. Miss Lucette was indeed a splendid artiste, and in the heydays of the Casino she and her husband, J. H. ("Jack") Ryley, were predominant. Afterwards Miss Lucette became famous as an authoress, and several of her plays reached Broadway under the direction of Charles Frohman. Mr. and Mrs. Ryley invested much of their large fortune in real estate in the beautiful city of New Rochelle and they still do possess large holdings there.

In the musical field and that of high-grade concert direction there is in this country, and has been for over a quarter of a century, a type of local impresario, which has gone far toward making possible some of the great achievements of the high-salaried stars, vocalists and instrumentalists.

No other branch of the amusement world is so ably represented in the business department as is the musical, and the achievements of one that has come under the writer's observation is worthy of such mention as is here given.

In Los Angeles, Cal., there is perhaps the ablest all-round manager of great musical events in America, known to fame as L. E. Behymer, and what he has accomplished on the Pacific Coast would require, in its recital, a good sized volume.

For twenty-five years he has labored and struggled in the great Southwest, and to him, more than any other one man, is due the vast progress which has come to the Pacific Coast in a musical way. He began in the dramatic field, occupying every possible position in the California theatres, from actor to impresario.

He it was who first brought to California the great musicians, such as Paderewski, Melba, Nordica, Gadski,

Eames, Sembrich, Schumann-Heink, Rosenthal and Ysaye.

He also undertook the great risk of bringing the Metropolitan Grand Opera Company to California, and it was under Mr. Behymer's management that "La Boheme" was first presented in America by the Del Conte Italian Opera Company of Milan, Italy, and Madam Melba sang "Mimi" in that opera for the first time, under the same manager.

He paid Herr Conried $10,000 for a single representation of "Parsifal," with Mme. Fremstad and Herr Burgstaller, and paid $7,800 for one performance of "Lucia," with Mme. Sembrich and Signor Caruso in the cast.

It was Behymer who, a week after the earthquake in San Francisco, guaranteed Mme. Sara Bernhardt $4,000 a night for a series of performances, one of which enabled her to give, in a most sumptuous manner and with idyllic surroundings, the Greek drama "Phedra," at the celebrated Greek (outdoor) Theatre at Berkeley, Cal., to an audience of 6,800 persons, and with all the regular theatres barred against the divine one in Southern California, he engaged the theatre at Venice of America, which is built on a wharf, 800 feet out in the ocean, and presented this queen of the drama in "La Tosca," "Adrienne Lecouvreur" and "Fedora."

It is the overcoming of such odds and opposition that has made this manager worth while.

Ignace Paderewski was so pleased with Behymer's management of a coast tour of 21 concerts, which netted the pianist $57,000, that he sent him a draft for $1,000 and a letter of appreciation. Behymer has, unaided and alone, established symphony orchestras, not only in Los Angeles, but in other large cities in the West, and it is to his efforts and the guaranteeing of a certainty in a number of dates, west of Denver, that has enabled the

leading vocalists and instrumentalists of Europe and America to appear at reasonable prices at the Greek Theatre at Berkeley, and assisted this classic edifice to become the center of great musical events.

During the last year Manager Behymer presented on the Pacific Coast Ben Greet's Players, accompanied by the Russian Symphony Orchestra in veritable festivals of the classics.

Mr. Behymer has not amassed wealth by his efforts; he is proud that he has been able to indulge in artistic extravagance, and even the very small towns of California and the great Southwest have been enabled to hear the World's Greatest Musicians through this one man's persistent and energetic efforts.

There can be no better use made of the opportunity which the writer has undertaken, than to place on record the results achieved by this musical business man, who, despite all his vicissitudes and uphill battle, has retained at all times a complete equanimity of temperament, and withal a charming personality, and who is beloved by all the artists who have come under his management and who have visited within his home.

In Chicago musical enterprises are, as a rule, in the hands of Mr. Wright Newmann, and like Mr. Behymer, he has made possible, through his energy and the great risks he has taken himself, the visits of virtually every great musical celebrity and the great symphony orchestras to the Windy City. Mr. Newmann, like Mr. Behymer and the late Henry Wolfsohn, is a musician, and it is to be said of the men who labor in the field of music, that they are less subject to commercialism than those who have the strictly theatrical interests in their charge. The Metropolitan Opera Company now play their Chicago engagements under Mr. Newmann's direction.

That a revival of real Comic Opera is near at hand, I

verily believe, and it is amazing only that the public, which once revelled in works like "The Black Hussar," "Erminie" and "The Beggar Student," has been willing to tolerate for so long the class of musical plays with which Broadway and the theatrical district have abounded for so many moons. Surely it cannot be said that we have not the material, for in Europe successes are achieved every year that are not even tried out here; and in instances such as "The Merry Widow" and "The Waltz Dream" it was clearly shown what sort of response our public can and will give to good light opera. We have here in our midst, composers and composer-librettists who crave for a hearing, and some of these are men known to fame, who, musically speaking, are considered the last word in their own constituencies. These men have not only the ability to write operas, but actually have written them. I can name many, and if the mentioning of some of them will serve as good a purpose as I desire, good will come from the effort. First there is Ernest Trow Carter—qualified in every possible way for the work in hand—he had his college course at Princeton, and composed for and conducted the college glee club and chapel choir. He has been the lecturer on music, and was the organist, of Princeton University. He has served a year at the Metropolitan Opera House that he might learn the choral effect thoroughly. As a composer of songs, glees and cantatas he has achieved fame, and this man, who is in theory the type of musician from which are made the Arthur Sullivans, Jacques Offenbachs and Charles Lecocqs, has actually written a romantic comic opera and has provided the libretto and score himself.. Yet he is by no means alone. Over in Englewood, N. J., where he for years has maintained a conservatory, presides one of the greatest musicians in the world, Signor T. E. Della Rocca. He has been in America for many

years, and is the father of the young and beautiful Italian violiniste, Giacinta Della Rocca. Here is a man who has operas galore, and who will write either a grand or comic opera to order, but he provides only the scores. Then there is Walter Pulitzer, a nephew of Joseph Pulitzer, and the son of Albert Pulitzer, who was the founder of the Morning Journal. He would be a veritable "find" for the Casino or for Col. Savage. He writes the most entrancing songs and marches, and in collaboration with Mr. Eden Greville has written an opera ready to submit. I have already spoken of Julian Edwards and Anton Hegner; surely we can, right here in America, supply our managers with really artistic work and let there be no fear as to the comedy, for such observations as I have been permitted to make have convinced me that this all-important feature has been well bestowed—Hegner, Della Rocca and Carter are first-class conductors and have served as such with distinction, and yet it is with great difficulty that these men can obtain a hearing for their works from those who control the destiny of our theatres. Surely Mr. Hammerstein in his search for a real American grand opera need not lack material for investigation; operas such as "Cavalleria Rusticana" would never have reached the dignity of production had America been the scene of their original activity and had American writers been responsible for them.

Herman Perlet (who, by the way, is a brother of Frank "Perley," the manager), has composed several good light opera scores. He also is a conductor of repute, and after the earthquake in California he hied himself to that section and is now a great factor in musical matters on the Pacific Coast. He also is at work on the score of a grand opera based upon an American subject.

Paul Steindorf, a decade ago, was regarded as the "steam roller" conductor, so magnetic and energetic was

he when in the director's chair. He also took Horace Greeley's advice, and in 1900 proceeded to California, where he has caused an upheaval and has revolutionized the musical status of the golden State. It was Steindorf who was responsible for the symphony orchestra, named after him, and also for the great events which have occurred at the Greek Theatre at Berkeley. Given opportunity such grand old musicians as Dr. James Pech would cause American music to reach the highest possible plane, but do our impresarios penetrate our own colleges and universities? There might be another Beethoven or Mozart discovered! Stranger things may happen as a result of three grand opera houses embracing French opera and opera bouffe after a silence lasting nearly a quarter of a century.

Will Rossiter, now at the head of a large publishing house in Chicago and New York, has been turning out so many beautiful scores that he is regarded as the "coming man." While his compositions are in a lighter vein, the ability to evolve a score of importance is always apparent.

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